

# 100 Greatest Love Songs

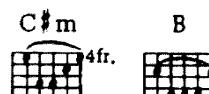
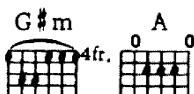
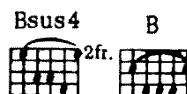
Alison	1
All Cried out	5
All out of love	10
Alone	15
Always (not the oldie)	20
Always on my mind	23
At last	26
Babe	31
Baby, I love your way	35
Back at One	41
Because you loved me	46
Best of my love	51
Beth	55
Breathe	58
By your side	64
Careless whisper	70
Crazy for you	73
Don't speak	78
Endless love	83
Eternal flame	89
Every rose has its thorn	93
I do it for you (everything I do...)	99
Faithfully	104
Fallin'	108
First time Ever I saw your face	117
Fly me to the moon	120
Here and now	123
Hero	128
How deep is your love	134
How do I live	141
I can't make you love me	145
I don't want to miss a thing	149
I got you babe	156
I honestly love you	161
I just want to be your everything	166
I melt with you	172
I need love	178
I think I love you	182
I want to know what love is	189
I will always love you	193
I'd do anything for love	198
If you leave me now	215
I'll be	220
I'll be there	226

I'll be there for you	231
I'll make love to you	237
I'll stand by you	242
Iris	247
Is this love	258
Islands in the stream	262
It must have been love	267
Keep on loving you	274
Let's get it on	278
Let's stay together	285
Love bites	289
Love me tender	295
Love to love you, baby	297
Love will keep us together	300
Mandy	303
Maybe I'm amazed	308
More than a feeling	311
More than words	318
My heart will go on (titanic)	324
Never tear us apart	330
Nobody wants to be lonely	335
Open arms	344
Save the best for last	349
She's got a way	355
Superstar	360
Sweet child of mine	363
That's the way love goes	370
Think of Laura	379
This I promise you	385
Three times a lady	390
The time of my life	398
To be with you	408
Total eclipse of the heart	414
Un-break my heart	421
Unchained melody	426
We belong	431
Woman	437
Wonderful tonight	440
You are so beautiful	444
You are the sunshine of my life	447
Your song	454
You're in my heart	450
You're still the one	465
You're my first, the last, my everything	469

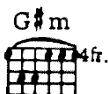
# ALISON

Words and Music by  
ELVIS COSTELLO

Moderately



A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is A major (three sharps). Measure 11 starts with a rest followed by a measure of eighth notes. Measure 12 begins with a forte dynamic (mf) and consists of eighth-note patterns.



Oh, it's so

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a sixteenth-note rest followed by a eighth note. The melody continues with eighth notes and sixteenth-note patterns. Measure 12 begins with a sixteenth-note rest followed by a eighth note. The melody continues with eighth notes and sixteenth-note patterns. The lyrics "জমা" (Jama) are written below the notes.



fun - ny to be see-ing you af - ter so long, girl. \_\_\_\_\_ And with the  
Well, I see you got a hus - band now. \_\_\_\_\_ Did he

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, featuring quarter notes and eighth-note patterns. Measure 12 concludes with a repeat sign and a double bar line.

A 0 0 G#m7 4fr. C#m B  
 way you look, I un - der - stand that you are not im - pressed.  
 leave your pret - ty fin - gers ly - ing in the wed - ding cake?

A 0 0 G#m7 4fr. C#m 4fr.  
 But I heard you let that lit - tle friend of mine -  
 You used to hold him right in your hand. - I'll bet

D 0 B7sus4 2fr. B7  
 take off your par - ty dress.  
 he took all he could take. 3 3

A 0 0 G#m7 4fr. C#m 4fr. B  
 I'm not gon - na get too sen - ti - men - tal like those  
 Some - times I wish that I could stop you from talk - ing when I

oth - er stick - y val - en - tines, —  
 hear the sil - ly things that you say. —

'cause I don't know if you — are  
 I think some - bod - y bet - ter lov - ing some - bod - y.  
 put out the big light,'cause I

on - ly know — it is - n't mine. —  
 can't stand to — see you this way. —

A1 i - son, —  
 I know — this world — is kill -

G $\sharp$ 7/D $\sharp$  4fr. C $\sharp$ m 4fr.

B A

E 00

A

B

—

3

p

1. E 00

2. E 00 A

Repeat and fade

D 0 B E 00 A

My aim — is true.

# ALL CRIED OUT

Words and Music by BRIAN GEORGE, CURTIS BEDEAU,  
GERARD CHARLES, LUCIEN GEORGE,  
PAUL GEORGE and HUGH CLARKE

Moderately slow Ballad

N.C.

Piano part (Moderately slow Ballad): N.C. Dynamic: *mf*

E/D

D

Vocal part (Moderately slow Ballad):  
 Female: All a - lone on a Sun - day morn - ing,  
 Male: Nev - er want - ed to see things your way.

A/C♯

Vocal part (Moderately slow Ballad):  
 out - side I see the rain is fall - -  
 I had to go a - stray. Oh, why -

A/B

Bm7

A

Vocal part (Moderately slow Ballad):  
 ing, whoa: such a fool, la - dy, oh yes.

*Original key: D-flat major. This edition has been transposed up one half-step to be more playable.*

D A/C#

In - side I'm slow - ly dy - ing,  
Now I see that the grass is green - er.  
but the rain will hide my cry -  
Is it too late for me to find -

A/B Bm7 A7

ing, my way home? How could I be so wrong?  
Female: Leaving me all a -

G/A G

you, lone. don't you know my tears will burn cause an in - pil -  
Don't you know my tears will will cause an in - pil -

A G

low? no? Set this place on fire 'cause I'm  
Ro - mance of ten fades. Why should



tired \_\_\_\_ of your lie.  
I \_\_\_\_ take the blame?

All I need-ed was a sim - ple hel - lo,  
You were the one who left me ne - glect -



- ed.

but the traf - fic was so nois - y that you me  
A - pol - o - gy not ac - cept - ed, add me



could not hear me cry.  
to the bro - ken hearts

(1., D.S.) I.  
(2.) I.



gave you my love \_\_\_\_ in vain.  
gave you all \_\_\_\_ of me.

My bod - y nev - er knew such pleas - ure, my  
How was I to know

F#7

Bm

heart nev - er knew such pain.  
you would a - wak - en so eas - i - ly?  
And you,  
And I,  
you  
I

And I,  
you  
I


**A**  

**F#m7**  

**G**  
**To Coda ⊕**

leave me so \_\_\_ con - fused.  
 don't know what \_ to do. } Now I'm all  
 cried \_\_\_ out \_\_\_\_\_



A musical score for 'Over You' by The Beatles. The score consists of two staves of music. The top staff features a treble clef, a key signature of one sharp, and a time signature of common time. It includes three chord diagrams: 'Asus' (G major), 'D' (D major), and 'A/C#' (A major/C# minor). The lyrics 'o - ver you.' are written below the notes. The bottom staff features a bass clef, a key signature of one sharp, and a time signature of common time. It shows a continuous bass line with eighth-note patterns. The score is set against a white background.

A/B              Bm7              1              Gsus2/A              A7              2              D.S. al Coda

## CODA A7sus

Now I'm all cried out

This section starts with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth-note pairs and includes lyrics: "now I'm all cried out". The piano part features eighth-note chords with some grace notes.

A

B♭maj7

o - ver you.

The music transitions to a new section labeled 'A' with a treble clef, one sharp (F#), and a time signature of common time. The vocal line consists of eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line includes the lyrics: "o - ver you".

C

D

*Male:* Please for - give me.

This section starts with a treble clef, one sharp (F#), and a time signature of common time. The vocal line consists of eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line includes the lyrics: "Please for - give me".

N.C.

Repeat and Fade

*Spoken:* Please forgive me, lady.

This section starts with a treble clef, one sharp (F#), and a time signature of common time. The vocal line consists of eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line includes the spoken words: "Please forgive me, lady".

# ALL OUT OF LOVE

Words and Music by GRAHAM RUSSELL  
and CLIVE DAVIS

Moderately

I'm lying alone with my head on the phone  
want you to come back and carry me home a -

thinking of you 'til it hurts.  
way from these long lone-ly nights.

I know you hurt, too,  
I'm reach-ing for you.  
but what  
Are you



else can we do, tor - ment-ed and torn a - part.  
feel - ing it too? Does the feel - ing seem oh so right? I  
And



wish I could car - ry your smile in my heart  
what would you say if I called on you now for times when my life seems so  
and said that I can't hold on?



low. It would make me be - lieve what to - mor - row could bring when to -  
There's no eas - y way. It gets hard - er each day. Please



day does - n't real ly know, does-n't real ly know. } I'm  
love me or I'll be gone. I'll be gone.

C

G/B

F/A

all out of love. I'm so lost with- out you. I know you were right be - liev -

F

G

C

G/B

- ing for so long, I'm all out of love. What am I with - out you? I

F/A

F

G

C

can't be too late to say that I was so wrong.

1

2

G/B

Am

Oo.

I

Em F Em Dm

What are you think - ing of? What are you think - ing of?

Am Em F Em

What are you think - ing of?

Dm F G/A G/B

What are you think - ing of?

C G/B

I'm all out of love... I'm so lost with - out you. I

F/A

F

G

C

know you were right be - liev - ing for so long. I'm all out of love. What

G/B

1, 2  
F/A

F

G

am I with - out you? I can't be too late. I know I was so wrong. I'm

3 F/A

F

G

C

can't be too late to say that I was so { wrong. I'm all out of love. I'm

G/B

F/A

F

G

C

so lost with-out you. I know you were right.

8

8

8

8

# ALONE

Words and Music by BILLY STEINBERG  
and TOM KELLY

Moderate Rock

Bm G(add2) A A/G Bm G(add2) A F#7/A#  
*mp*

Bm G(add2) A A/G Bm G(add2)

I hear the tick-ing of the clock;  
You don't know how long I have want-ed

I'm ly - ing here, the room's pitch dark.  
to touch your lips and hold you - tight.

A F#/A# Bm G(add2) A A/G

I won - der where you are - to-night, no an - swer on your  
You don't know how long I have wait-ed and I was gon - na

Bm G(add2) A F#7/A# G D/F#

tel - e - phone. tell you to-night.

And the night goes by so ver - y slow,  
But the se - cret is still my own,

*Original key: D $\flat$  major. This edition has been transposed up one half-step to be more playable.*

G/E

D

G

D/F#

G/E

Asus A

oh, \_\_\_ I hope that it won't end \_\_\_ though,  
and \_\_\_ my love for you is still un - known,  
a - lone. a - lone.

D

To Coda Ø

Em

C

'Til now \_\_\_ I

G

D

Em

C

G

D

al - ways got by \_\_\_ on my own, \_\_\_ I nev - er real - ly cared un - til I met you.

Em

C

G

D

G/B

C

And now it chills me to the bone. How do I get \_\_\_ you a - lone? ..



How do I get you a - lone? —

D.S. al Coda



Oh, —

oh,

oh. ——————

'Til now —

I



al - ways got by — on my own, —

I nev - er real - ly cared un - til I met you.

Em                    C                    G                    D                    G/B                    C  


And now it chills me to the bone. How do I get \_\_\_ you a - lone? -

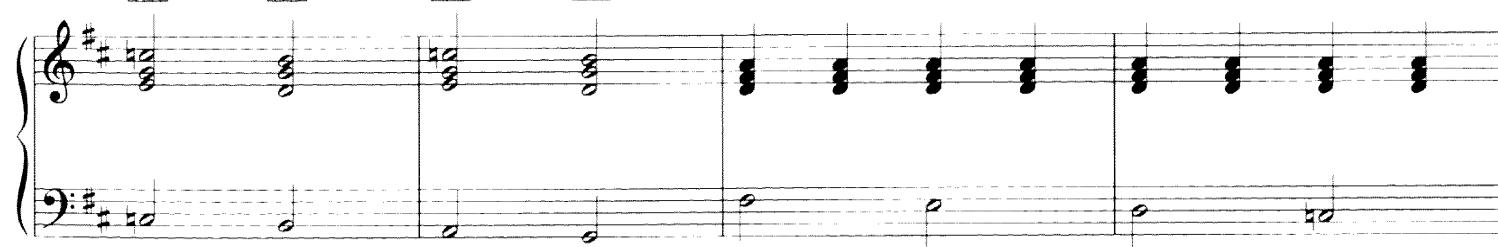
D                    G/B                    C                    D  


How do I get \_\_\_ you a - lone? -

Em                    C                    G                    D                    Em                    C                    G                    D  


*Guitar solo ad lib.*

C                    G/B                    Am7                    G                    D/F#                    D/E                    D                    D/C  



How do I get you a - lone?

How do I get you a - lone,

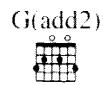


a - lone,

a -



alone?



*mp*

*y*

*y*

*y*

*y*

# ALWAYS

Written by JONATHAN LEWIS,  
DAVID LEWIS and WAYNE LEWIS

Moderately slow

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The score is in common time (indicated by a '4' in the key signature) and includes lyrics for both male and female voices.

**Piano Part:**

- Key signature: F major (one sharp).
- Time signature: Common time (4/4).
- Tempo: Moderately slow.
- Dynamic markings: *mf*, *mp*.
- Chords indicated above the staff: G, D/G, Dm/G, C, Am7, Am7/D, G, D/G, Dm/G, C, Am7, Am7/D, G, G, D/G.
- Lyrics (Male): Girl, you are to me \_\_\_\_\_  
Come with me, my sweet; \_\_\_\_\_
- Lyrics (Female): all that a woman should be, and I ded-i-cate my life to you al-ways. A  
let's go make a fam-i-ly. And they will bring us joy for al-ways. Oh,

**Guitar Part:**

- Key signature: F major (one sharp).
- Time signature: Common time (4/4).
- Chords indicated above the staff: G, D/G, Dm/G, C, Am7, Am7/D, G, G, D/G, C, Am7, Am7/D, G.



Am7

Am7/D

G

G

D/G

When you come a - round, — you bring bright - er days. — You're the per - fect one — for me, —

Dm/G

C

To Coda

Am7

Am7/D

G

— and you for - ev - er will be. And I will love you so for al - ways.

2

Am7/D

G

D.S. al Coda

al - ways.

CODA

Am7

G

D/G

al - ways.

Ooh,

Dm/G

C

Am7

Repeat and Fade

oooh,

I will love you so for al

ways. —

Optional Ending

Am7/D G

ways. —

# ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON,  
MARK JAMES and JOHNNY CHRISTOPHER

**Slow Ballad**

F



C7



F

C/E

Dm

F/C

May-be I did - n't treat you  
May-be I did - n't hold you quite as good as I  
all those lone - ly, lone - ly

Bb

C

F

C/E

should have.  
times,

May - be I did - n't love you  
and I guess I nev - er told you

Dm

F/C

G/B

Bb

quite as of - ten as I could have.  
I'm so hap - py that you're mine.

(1,3.) Lit - tle things I should have  
(2.) If I made you feel

F/A                      Bb                      F/A                      Gm                      Bb/F      Bb/D  


said — and done,  
 sec - ond best,  
 I just nev - er took the time.  
 girl, I'm sor - ry I was blind.

C7              Dm7              C7/E              F                      To Coda      Bb              C7  


You were al - ways on my mind.  
 You were al - ways on my

1              2  
 F              Bb      C7              F              Bb      C7              F              C/E              Dm              F/C  


mind.              mind.              Tell me,

Bb              F/A              Gm              C7              F              C/E  


tell me that your sweet love... has-n't died.              Give ...

Dm F/C B♭ F/A Gm C

me. give me one more chance to keep you sat - is - fied.

F D.S.al Coda CODA B♭

fied.

C7 F C/E Dm F/C

mind.

B♭ Am Gm7 C7 F

rit.

You are al - ways on my mind.

# AT LAST

Lyric by MACK GORDON  
Music by HARRY WARREN

**Slowly and freely**

*Slowly and freely*

F F7/A B♭ Bdim7 F/C F7/E♭ D7b9  


*With pedal*

*Slowly, in four*

D♭7 C9 F Dm7 Gm7 C7♯5(♯9)  


At last, my love \_\_\_\_\_ has come a-

long. My lone - ly days \_\_\_\_\_ are o - ver,

and life is like \_\_\_\_\_ a song.



D C(add2)

far a - way  
I can see them  
Wish I could buy one

from the  
un - der  
out of



Bm7

cit - y.  
the pine.  
sea - son.

But don't

hes - i - tate,



Am7

'cause your love won't



G

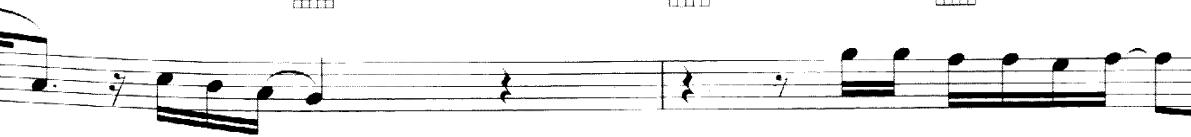
D

wait.

Ooh ba - by, I love your way

The musical score consists of six staves of music. The top staff is for the vocal part, with lyrics appearing below the notes. The second staff is for the piano right hand. The third staff is for the bassoon or piano left hand. The fourth staff is for the guitar. The fifth staff is for the piano right hand. The bottom staff is for the bassoon or piano left hand. Chords are indicated above the staves: Em7, D, C(add2), F9, Bm7, E7, Am7, D7, G, and D. The tempo is marked as 3. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal part features several melodic lines, some with sustained notes and grace notes. The piano parts provide harmonic support with various patterns of eighth and sixteenth notes. The bassoon part provides harmonic support with sustained notes. The guitar part provides harmonic support with sustained notes. The overall style is a mix of blues and country influences.

 Am7  
 C  
 G  
 D


 ev - 'ry day.  
 Wan-na tell you I love\_ your way\_

Am7

C

To Coda ⊕

G

D/F♯

A musical score for piano featuring a bass line and a treble line. Above the score are five chord diagrams with labels: Em7, Cmaj9, Bm7, Am7, and D7sus. The Em7 chord is shown with a 6-note voicing. The Cmaj9 chord includes an additional note (the 9th) above the root. The Bm7 chord has an open 5th position. The Am7 chord has an open 5th position. The D7sus chord has an open 5th position.

2 G D/F# Em7 Cmaj7

F9 G D/F# Em7 Cmaj7

Em7 Cmaj7

F9 Bm7 E7

But don't hes - i - tate, 'cause your

Am7 D7

D.S. al Coda

love won't wait.

**CODA**

G                    D                    Am7                    C

Ooh ba - by, I love your way \_\_\_\_\_ ev -'ry day.

G                    D                    Am7                    C

Wan - na tell you I love your way \_\_\_\_\_ Ooh.

G                    D                    Am7                    C

Wan - na be with you night and day.

G                    D                    Em                    Cmaj7                    Bm7                    Am7                    G

# BABE

Words and Music by  
DENNIS DeYOUNG

**Freely**

N.C.

**Moderately slow**

D6



Em7

D6

A7sus A7sus/E

A7/E

D6

Em7

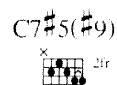
Babe, I'm leav - in'.

I must be on my way.

The time is draw - ing



Oh, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah. At last.



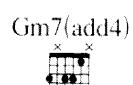
the skies a - bove are blue.

My heart was wrapped up



in clo - ver

the night I \_\_\_\_\_ looked at you.



I found a dream

that I could speak to,

a dream that

E7                    E7                    Am                    Dm7(add4)                    G7

I can call my own. I found a thrill to press my

Cmaj7                    Cdim7                    Dm7(add4)                    G7

cheek to, a thrill that I have nev - er

C7                    F                    Dm7

known. Oh, yeah. You smiled, you smiled,

Gm7                    C7#5(#9)                    F                    Dm7

oh. and then the spell was cast.

Gm7                    Cm7                    C7                    F                    Dm7

and here we are in heav-en,  
rit.

Freely

Gm7                    N.C.                    C9                    N.C.

for you are mine at last.

F                    F7                    Bb                    Bdim7                    F/C                    F7/Eb                    D7b9

*a tempo*

Dbb7                    C9                    Bb(add2)/F                    F(add9)

# BABY, I LOVE YOUR WAY

Words and Music by  
PETER FRAMPTON

Moderately

**G** **G/F#** **Em7** **Dsus** **C** **Bm7**

**Am7** **D7sus** **G** **D/F#**

**Em7** **D** **C(add2)**

**F9** **G** **D/F#**

Shad - ows grow so long be - fore my  
Moon ap - pears to shine and light the  
I can see ... the sun - set in your

eyes and they're mov - ing a -  
sky with the help... of some  
eyes, brown and grey... and

cross the page... Sud - den - ly... the day turns in - to night -  
fire - fly... Won - der how they have the pow'r to shine.  
blue be - sides. Clouds are stalk - ing is - lands in the sun.

A7sus



A7



D6



near.

My train is go - ing, I see it in your eyes.\_

Em7



A7sus



A7



Bm7



The love be -neath

your tears.

But I'll be lone - ly with-out \_

Gmaj7



A



Gmaj7



A



G/A



A



you

and I'll need your love

to see me through.

D6



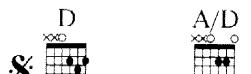
Em7



A7sus



So please be - lieve - me, my heart is in - your hand - and I'll be miss - ing



you.

'Cause you know it's you \_\_\_\_ babe \_\_\_\_ when-



ev - er I \_\_\_\_ get wear - y and I've had e - nough. Feel like giv - ing up. You know it's



you \_\_\_\_ babe \_\_\_\_

giv - ing me \_\_\_\_ the cour - age and the strength I need. \_\_



Please be - lieve \_\_\_\_ that it's true,

babe I love you. \_\_

Em7  
x oooD6  
xoo

To Coda ⊕

A7sus  
xoooo 3rA7  
xoo oB♭  
x oC/B♭  
x o oB♭  
x oC/B♭  
x o o

Ahh, \_\_\_\_\_

ahh, \_\_\_\_\_

D/A  
xooDsus/A  
xoooo 3rD/A  
xooDsus/A  
xoooo 3rB♭  
x oC/B♭  
x o o

ahh,

ahh,

ahh, \_\_\_\_\_

B♭  
x oC/B♭  
x o oG/A  
xooooA  
xooG/A  
xooooA  
xoo

D.S. al Coda

ahh, \_\_\_\_\_

ahh.

ahh, \_\_\_\_\_

ahh,

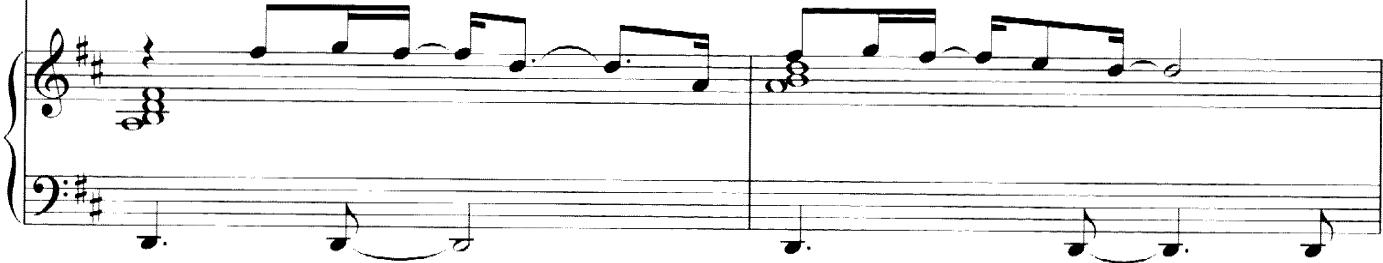
ahh, you know it's

CODA

D6



Babe, I'm leav - in'. I'll say it once - a - gain -



Em7

A7sus

A7

D6



and some-how try \_\_\_\_ to smile.

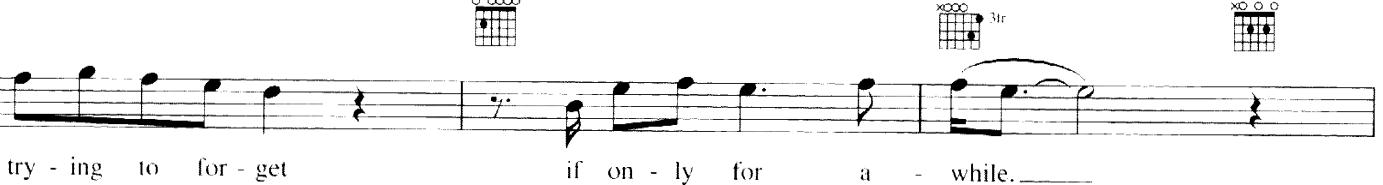
I know the feel-ing we're



Em7

A7sus

A7



try - ing to for - get

if on - ly for a - while.\_\_\_\_

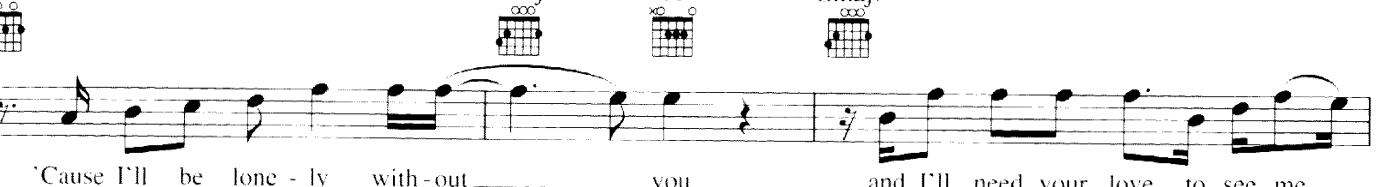


Bm7

Gmaj7

A

Gmaj7



'Cause I'll be lone - ly with - out \_\_\_\_ you and I'll need your love to see me \_\_\_\_





through.

But please be - lieve me, my



heart is in your hands 'cause I'll be miss - ing you.



Babe I love you.

Babe I love you,



ooh, ooh babe.



# BACK AT ONE

Words and Music by  
BRIAN McKNIGHT

**Slowly**

B(add2)



G<sup>#</sup>m7



It's un - de - ni - a - ble      that we should be \_\_\_\_ to - geth - er.  
It's so in - cred - i - ble,      the way things work... them - selves \_\_\_\_ out.

8

E(add2)



C<sup>#</sup>m7



D<sup>#</sup>m7



E



F<sup>#</sup>



It's un - be - liev - a - ble      how I used to say \_\_\_\_ that I'd ... fall nev - er.  
And all e - mo - tion - al,      once you know what \_\_\_\_ it's all \_\_\_\_ a - bout, \_\_\_\_ hey.

B(add2)



G<sup>#</sup>m7



The ba - sis is need - to know.      If you don't know just how \_\_\_\_ I feel, \_\_\_\_ then  
And un - de - sir - a - ble,      for us to be \_\_\_\_ a - part, \_\_\_\_

Amaj7

E(add2)/G<sup>#</sup>C<sup>#</sup>/E<sup>#</sup>

let me show you now that I'm for real.  
 Never would have made it very far,  
 If 'cause you

Amaj7

E(add2)/G<sup>#</sup>C<sup>#</sup>m7/F<sup>#</sup>

all things in time will reveal.  
 know you've got the keys to my heart.  
 Yeah,  
 'Cause )

B

G<sup>#</sup>m7F<sup>#</sup>sus

one, you're like a dream come true.  
 Two, just wan-na be with you.

E(add2)

C<sup>#</sup>m7D<sup>#</sup>m7 E F<sup>#</sup>

Three, girl, it's plain to see that you're the on - ly one for me.  
 And

B

G<sup>#</sup>m7

4fr

F<sup>#</sup>sus

four, re - peat steps one through three.

Five, make you fall in love with me. If

E(add2)

C<sup>#</sup>m7

4fr

C<sup>#</sup>m7/F<sup>#</sup>

9fr

ev - er I be - lieve my work is done, then I'll start back at one.

B

2 C<sup>#</sup>m7

4fr

C<sup>#</sup>m7/F<sup>#</sup>

9fr

E

Yeah.

Say

then I'll start back at one.

B/D<sup>#</sup>

E(add2)

fare - well to the dark of night; I see the com - ing of the sun. I

B/D#  
Gsus  
G#7#5  

feel like a lit - tle child whose life has just be - gun. You

came and breathed new life in - to this lone - ly heart of mine. You

threw out the life - line, just in the nick - of time.

C  
Am7  
Gsus  

One, you're like a dream come true.

Two, just wan - na be with you.

--

F(add2)

C/E

Dm7

Em7

F

G

Three, girl, it's plain to see that you're the only one for me. And

C

Am7

Gsus

four, re - peat steps one through three.

Five, make you fall in love with me. If

F(add2)

Dm7

Dm7/G

ev - er I be - lieve my work is done, then I'll start back at one.

C

F

Am11

Dm11

Dm7/G

Amaj9

rit.

# BECAUSE YOU LOVED ME

from UP CLOSE AND PERSONAL

Words and Music by  
DIANE WARREN

Slowly



For all those times you stood by me, for all the  
wings and made me fly. You touched my

*mf*



truth that you made me see, for all the joy you brought to my life, for all the  
hand, I could touch the sky. I lost my faith, you gave it back to me. You said no



wrong that you made right. for ev - 'ry dream you made come true. for all the  
star was out of reach. You stood by me and I stood tall. I had your

*Original key: D major. This edition has been transposed up one half-step to be more playable.*

Gmaj7

Em7/A

love I found in you, I'll be for ev - er thank ful, ba - by.  
love, I had it all. I'm grate ful for each day you gave me.

C6

Bm7

Em7

You're the one who held me up, nev - er let me fall.  
May - be I don't know that much, but I know this much is true.

Gm7

Em7/A

You're the one who saw me through, through it all. You were my  
I was blessed be - cause I was loved by you. You were my

8 D

G

strength when I was weak. You were my voice when I could - n't speak. You were my

 Bm7  
 Asus  
 A

eyes when I could - n't see. You saw\_ the best there was\_ in me, lift - ed \_ me \_

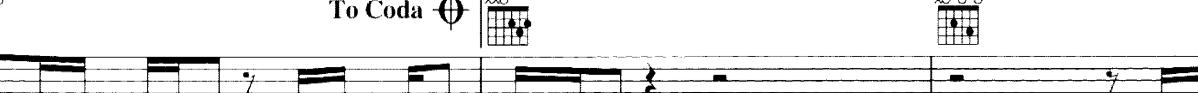
F#m7

Gmaj9

Cmaj7

up when I could - n't reach. You gave \_ me faith 'cause you \_ be - lieved. I'm

Em7/A  To Coda 
 1 D  Em7/A 
 ev - ry - thing \_\_ I am be - cause \_\_ you loved \_\_ me. You gave \_\_ me



F#7/A#

Bm7

light in the dark, shin-ing your love in-to my life. You've

Em7

D/F#

been my in-spi-ra-tion. Through the lies you were the truth. My

Em7/A

D.S. al Coda

world is a bet-ter place be-cause of you. You were my

CODA

D

F#7/B

E

loved me. You were my strength when I was weak. You were my

A

C<sup>#</sup>m7

voice when I could - n't speak. You were my eyes when I could - n't see. You saw the

Bsus

G<sup>#</sup>m7

best there was in me, lift - ed me up when I could - n't reach. You gave me

Amaj9

Dmaj7

F<sup>#</sup>m7/B

faith 'cause you be - lieved. Lead vocal: I'm ev - 'ry - thing I am be - cause you

E

F<sup>#</sup>m7/B

E

loved me. I'm ev - 'ry - thing I am be - cause you loved me.

# BEST OF MY LOVE

Words and Music by MAURICE WHITE  
and AL MCKAY

With moderate movement

The sheet music consists of five staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of one sharp. The piano part includes chords G9sus, F, and C/E. The second staff shows a guitar part with chords Dm7, C, Dm7, C/E, F, C/E, Dm7, C/E, F, C, Dm7, and C/E. The third staff shows a guitar part with chords F, C/E, Dm7, C, F, C/E, Dm7, and C. The fourth staff shows a guitar part with chords F, C/E, Dm7, C, F, C/E, Dm7, and C. The fifth staff shows a guitar part with chords F, C/E, Dm7, C, F, C/E, Dm7, and C. The lyrics are written below the third staff: "Does - n't take \_\_\_ much to make \_\_\_ me \_\_\_ hap - py and make \_\_\_ me \_\_\_ smile \_\_\_ with glee. \_\_\_". The sixth staff shows a guitar part with chords F, C/E, Dm7, C, F, C/E, Dm7, and C. The seventh staff shows a guitar part with chords F, C/E, Dm7, C, F, C/E, Dm7, and C. The lyrics are written below the sixth staff: "Nev-er, nev-er will I feel \_\_\_ dis - cour - aged 'cause our love's \_\_\_ no mys - ter - y. \_\_\_". The eighth staff shows a guitar part with chords F, C/E, Dm7, C, F, C/E, Dm7, and C.

F C/E Dm7 C F C/E

Dem - on - strat - ing love \_\_\_\_\_ and af - fec - tion that you give \_\_\_\_\_ so \_\_\_\_\_ o -

Dm7 C F C/E Dm7 C

- pen - ly. \_\_\_\_\_ I like the way you make me feel a - bout you ba - by,

F C/E Dm7 C F C/E

want the whole\_ wide world \_\_\_\_\_ to see. \_\_\_\_\_ Oh, \_\_\_\_\_ oh, \_\_\_\_\_ you've got the

Dm7 C F C/E Dm7 C

best of my love. \_\_\_\_\_ Oh, \_\_\_\_\_ oh, \_\_\_\_\_ you've got the best of my love. \_\_\_\_\_ Oh, \_\_\_\_\_

F                    C/E                    Dm7                    C                    F                    C/E

oh, \_\_\_\_ you've got the best of my love. \_\_\_\_ Oh, \_\_\_\_ oh, \_\_\_\_ you've got the

Dm7                    C                    To Coda  $\oplus$  F                    C/E                    Dm7                    C

best of my love. Flow - in' in and out of chang - es, \_\_\_\_

F                    C/E                    Dm7                    C                    F                    C/E

the kind \_\_\_\_ that come a - round each day. \_\_\_\_ My life \_\_\_\_ has a bet - ter

Dm7                    C                    F                    C/E                    Dm7                    C                    D.S. al Coda

mean - ing, \_\_\_\_ love \_\_\_\_ has kissed me in a beau - ti - ful way. \_\_\_\_ Oh, \_\_\_\_

**CODA**

F                    C/E                    Dm7                    C

Dem - on - strat - ing — sweet love and af - fec - tion

F                    C/E                    Dm7                    C                    F                    C/E

that you give so open - ly, yeah. — The way I feel a - bout you

Dm7                    C                    F                    C/E                    Dm7                    C

ba - by, can't ex - plain it, — want the whole wide world to see.

**Repeat and Fade**

F                    C/E                    Dm7                    C                    F                    C/E                    Dm7                    C

Oh, — oh, — oh, — oh, — oh, — you've got the best of my love.

# BETH

Words and Music by PETER CRISS, BOB EZRIN  
and STAN PENRIDGE

Rock Ballad, with feeling

Guitar chords shown above the staff:

- C (x o o)
- F/C (x o o)
- G/C (x ooo)
- C (x o o)

Musical staff: Treble clef, 4/4 time, dynamic mark *mf*. Bass notes are shown below the staff.

Guitar chords shown above the staff:

- F/C (x o o)
- G/C (x ooo)
- C (x o o)
- Dm/C (x ooo)
- Cmaj7 (x ooo)
- C/B (x o o)
- Am G (x o o)

Beth, I hear you call - in', but I can't come home right now.  
You say you feel so emp - ty, that our house just ain't a home.

Guitar chords shown above the staff:

- F (x o o)
- G/F (x ooo)
- C/E (o o o)
- Esus E7 (o o o)

Me and the boys - are play - in' and we just can't find the sound.  
I'm al - ways some - where else - and - you're al - ways there a - lone.

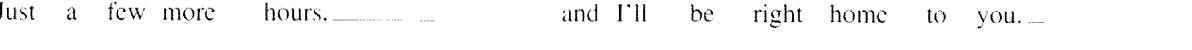
Guitar chords shown above the staff:

- G (x o o)
- D7 (x o o)
- G (x o o)
- D7 (x o o)

 Am  
 G  
 F  
 Em



Just a few more hours, and I'll be right home to you. I



1

F      F/G      C      G7sus/C

2

F      F/G      C

Beth, what can I do?

Musical score for guitar and bass in 4/4 time. The top staff shows three chords: F/C (x), G/C (x), and C (x). The middle staff shows a sixteenth-note pattern. The bottom staff shows a bass line with quarter notes.

F/C      Esus      E7      Am      G      F      Esus      E7  
 D7      F      G      Am      G      F/G      C      G7sus/C  
 C      Dm/C      Cmaj7      C/B      Am      G  
 Beth, I know you're lone - ly, and I hope you'll be all right. 'cause  
 me and the boys will be play - in' all night.  
 rit.      a tempo

# BREATHE

Words and Music by HOLLY LAMAR  
and STEPHANIE BENTLEY

Moderately fast

The sheet music consists of six staves of musical notation. The top two staves are for the guitar, showing chords Am7, G/B, and C(add9). The bottom four staves are for the voice, with lyrics appearing in the third staff: "I can feel the mag - ie float - ing in -" and "the air." The fourth staff begins with a bass clef and a 12/8 time signature. The fifth staff starts with a treble clef and a 4/4 time signature. The sixth staff continues with a treble clef and a 4/4 time signature.

**Chords:**

- Am7
- G/B
- C(add9)
- G/B
- Am7
- G/B
- C
- G/B
- Am7

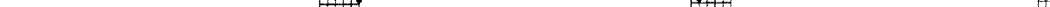
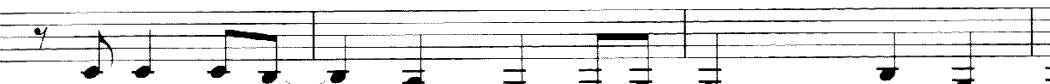
**Lyrics:**

I can feel the mag - ie float - ing in -  
the air.  
Be - ing — with you —

G/B                            C

— gets me that — way.

The musical score consists of two staves. The top staff is for voice and guitar, starting with a G/B chord. The bottom staff is for piano. The lyrics "gets me that way." are written below the vocal line. The music is in common time, with a key signature of one sharp (F#). The vocal line includes a melodic line and a harmonic line (chords).

Am7 G/B C G/B  

 I watch the sun - light dance a - cross \_\_\_\_ your face \_\_\_\_ and I \_\_\_.  


A musical score for a piano-vocal piece. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The chord Am7 is indicated at the beginning, followed by a guitar chord diagram. The lyrics "nev - er been this swept a - way." are written below the notes. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The chord D is indicated at the end, followed by a guitar chord diagram.

A musical score for 'All in a Way' featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It includes two chords: Am7 (with a diagram) and G/B (with a diagram). The lyrics 'All In my thoughts just seem to set - tle on' are written below the notes. The bottom staff uses a bass clef and has a key signature of one sharp. It features a continuous eighth-note pattern. The score is divided into measures by vertical bar lines.

C  
 G/B  
 Am7(add4)

the breeze  
 ing up  
 when I'm ly - in wrapped  
 as all the walls

G/B  
 C  
 C(add9)  
 Am7

up in your arms.  
 come tum - bling down.  
 The whole world just  
 Clos-er than I've

G/B  
 C  
 G/B  
 Am7

fades a way, the on - ly thing I  
 ev - er felt be - fore, and I know and you  
 hear know is the there's no

Dsus  
 D

beat - ing of your heart, }  
 need for words right now, }  
 'Cause I can feel you

G Am7 C

breathe, it's wash-ing o - ver me, and sud - den - ly I'm melt - ing in - - to you. -

D G Am7

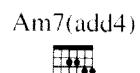
There's noth - ing left to prove, ba - by, all we need is just \_\_\_ to be \_\_\_

C D G

caught \_ up in the touch, the slow and stead - y

Am7 C G/B

rush. Ba - by, is - n't that the way \_\_\_ that love's \_\_\_ sup - posed \_\_\_



To Coda ⊕

— to be? I can feel you



breathe.

Just



breathe.



2

D S. al Coda

CODA C G/B

Caught up in the  
breathe.

Am7 D G Am7 C

Just breathe.

G/B Am7 G/B C

I can feel the mag - ic float - ing in the air.

G/B Am7 G/B C(add2)

Be - in' with you gets me that way.  
rit.

# BY YOUR SIDE

Words by SADE ADU  
 Music by SADE ADU,  
 STUART MATTHEWMAN, ANDREW HALE  
 and PAUL SPENCER DENMAN

Moderately

Piano and Vocal Sheet Music for "By Your Side". The music is in 4/4 time. The piano part provides harmonic support with chords indicated above the staff. The vocal line features melodic patterns and lyrics. Chords shown above the piano staff include C, C/B, C/A, C/G, and Fmaj9. Chord diagrams for the guitar part include G, C, C/B, C/A, C/G, and Fmaj9. The lyrics are: You think I'd leave your side... ba - by? You know me bet - ter than that. Think I'd leave you down when you're down on...

*Original key: B major. This edition has been transposed up one half-step to be more playable.*

C/A                    C/G                    Fmaj9  




your — knees? — I would-n't do —  
 — that. I'll tell you you're  
 right when — you want. Ha, ha, ha, — ha, —  
 — ha, mm. — If on - ly





you could see \_\_\_ in - - to me. \_\_\_

To Coda Ø



Oh, when you're cold, \_\_\_ I'll be \_\_\_



there. \_\_\_

Hold you \_\_\_ tight \_\_\_ to \_\_\_ me.



When you're on the out - side, ba - by, and you can't get in, \_\_\_

I will show \_\_\_

Fmaj9

G

— you      you're so much bet - ter than you know. —

C

C/B

C/A

C/G

When you're lost — and you're a - lone, — and you can't get back a - gain. — I will find

Fmaj9

G

— you,      dar - ling, and I'll bring you — home. —

F

G

And if you want — to cry, — I am here — to dry .



— your — eyes..

And in no



D.S. al Coda

time —————

you'll be fine. —————

CODA



Oh,

when you're

cold, —

I'll be —



— there.

Hold you —

tight —

to — me.

C                    C/B                    C/A                    C/G

Oh,                    when you're low,                    I'll be

Music staff: Treble and Bass clefs, 4/4 time signature.

Fmaj9                    G

there by your side, ba - by.

Music staff: Treble and Bass clefs, 4/4 time signature.

C                    C/B                    C/A                    C/G

Music staff: Treble and Bass clefs, 4/4 time signature.

Fmaj9                    G

Optional Ending

Repeat and Fade

C

Music staff: Treble and Bass clefs, 4/4 time signature.

# CARELESS WHISPER

Words and Music by GEORGE MICHAEL  
and ANDREW RIDGELEY

Moderately

The sheet music consists of eight staves of musical notation. The top two staves are for the piano (treble and bass clef), and the bottom six staves are for the guitar. Chords are indicated above the staves: Dm, Gm7, Am7, Bbmaj7, Am7, Dm, Gm7, Am7, Bbmaj7, Am7, Dm7, Am7, Bbmaj7, Am7, Gm7, Am7, Bbmaj7. The lyrics are written below the vocal line:

I feel so un - sure  
Time can nev - er mend.  
To - night the mu - sic seems so loud, — I

wish that we — could lose this crowd,  
as the care - less may - be it's bet - ter this way, if we'd  
the take your hand — and lead you  
whis per per

Am7 Dm  
 to the dance floor; as the mu - sic dies  
 of a good friend; to the heart and mind  
 hurt each oth-er with the things we want to say. We could have been so good to - geth - er, we

Gm7 Am7 Bbmaj7  
 some-thing in your eyes calls to mind a sil - ver screen and  
 ig -nor-ance is kind there's no com - fort in the truth  
 could have lived this dance for ev - er, but now who's gon - na dance with

Am7 Dm  
 you're pain its is sad good you'll - bye - find. I'm nev - er gon - na dance a - gain,  
 me. all Please dance.

Gm7 Am7 Bbmaj7 Am7  
 guil - ty feet have got no rhy-thm, though it's ea - sy to pre-tend, I know you're not a fool. I

Dm Gm7 Am7 Bbmaj7

should have known bet-ter than to cheat a friend, and waste a chance that I've been gi-ven, so I'm nev-er gon-na

*To Coda ♦*

**1**

Am7                      Dm                      Gm7                      Am7                      B♭maj7

dance a-gain\_ the way I dance\_with you.

**Am7**

**2 Am7**

**D.%, al Coda**

**CODA**

way I dance with you, oh.

# CRAZY FOR YOU

from VISION QUEST

Words and Music by JOHN BETTIS  
and JON LIND

Moderately

Chords indicated above the staff:

- Esus2
- Asus2
- Bsus
- Esus2

Instrumental parts shown:

- Guitar (strumming patterns)
- Bass (continuous eighth-note pattern)

Chords indicated above the staff:

- Asus2
- A/B
- Esus2

Vocal lyrics:

Sway - in' room as the  
Try - in' hard to con -

Instrumental parts shown:

- Guitar (strumming patterns)
- Bass (continuous eighth-note pattern)

Chords indicated above the staff:

- Asus2
- Bsus
- Esus2
- Asus2
- Bsus

Vocal lyrics:

mu - sic starts. — Strang - ers mak - in' the most \_ of the dark. —  
trol my heart. I walk o - ver to where \_ you \_ are. —

Instrumental parts shown:

- Guitar (strumming patterns)
- Bass (continuous eighth-note pattern)

Esus2                      Asus2                      Bsus                      Esus2  

  
 Two by two their bod - ies be - come one.  
 Eye to eye, we need no words at all.  
  
 Asus2                      A/B                      Esus2                      Asus2                      Bsus  

  
 I see you through the smok - y air.  
 Slow - ly now we be - gin to move.  
  
 Esus2                      Asus2                      Bsus                      Esus2  

  
 Can't you feel the weight of my stare?  
 Ev -'ry breath I'm deep - er in - to you.  
 You're so close, but still  
 Soon we two are stand -  
  
 Asus2                      G♯/B♯                      C♯m                      B/C♯                      C♯m                      G/A                      A/B  

  
 a world a - way.  
 in' still in time.  
 What I'm dy - in' to say is that I'm  
 If you read my mind, you'll see I'm

E<sup>+</sup>sus2E<sup>+</sup>sus2/G<sup>#</sup>C<sup>#</sup>m7

cra - zy for you. Touch me once and you'll know it's true.

D6/E

Amaj9

E<sup>+</sup>sus2/G<sup>#</sup>

I nev - er want-ed an - y - one like this. It's all brand\_ new. You'll

F<sup>#</sup>m7

A/B

E<sup>+</sup>sus2

feel it in my kiss.

I'm cra - zy for you,

Asus2

Bsus

E<sup>+</sup>sus2

Asus2

A/B

era - zy for you.



Asus2

Bsus

Esus2

Asus2

Bsus

cra - zy for you, cra - zy for you, ...

Esus2

Asus2

Bsus

Esus2

cra - zy for you.

Asus2

A/B

Esus2

Asus2

Bsus

It's all brand new. I'm cra - zy for you, ...

Esus2

## Repeat and Fade

Asus2

Bsus

## Optional Ending

Asus2

A/B

E

... And you know it's true. I'm cra - zy, cra - zy for you.

# DON'T SPEAK

Words and Music by ERIC STEFANI  
and GWEN STEFANI

Moderately

Cm



*mp*

Gm



Fm



B♭



Gm



You and me,

we used to be

to-geth - er,

ev-'ry day

to-geth - er,

al -

Fm



B♭



Cm



Gm



Fm



B♭



ways.

I real-ly feel

that I'm los - ing

my best . friend.

I

Gm



Cm



Fm



B♭



Cm



Gm



can't be-lieve

this could \_ be

the \_\_\_ end.

It looks

as though \_

you're \_

As

we die, \_\_\_

both \_\_\_

Fm                      Bb                      Eb                      Bb

let - ting go, \_\_ you and I, \_\_ and if it's real, \_\_ well, with my head in \_\_ my hands \_\_ I sit \_\_ and cry.

C                      Fm                      Bbm

Don't speak, I know \_\_ just what \_\_ you're say -

Eb                      C7                      Bbm                      C7

ing, so \_\_ please stop \_\_ ex - plain \_\_ ing, Don't tell me 'cause \_\_ it hurts, \_\_

Fm                      Bbm7                      C7                      Fm                      Bbm

No, no, \_\_ no, \_\_ Don't speak, I know \_\_ what \_\_ you're think -

E♭ C7 B♭m C7 To Coda ⊕

Fm D♭ E♭ Cm

Gm Fm B♭ Gm Fm B♭

D.S. al Coda

CODA Fm D♭ A♭/C

C<sub>b</sub> G<sub>b/B<sub>b</sub></sub> A A(<sub>b</sub>5)/D<sub>#</sub> A<sub>b</sub>  
 stop pre - tend - ing who we are.

C<sub>m</sub> G<sub>m</sub> F<sub>m</sub> B<sub>b</sub> *Play 3 times*  
*Instrumental solo*

G<sub>m</sub> C<sub>m</sub> F<sub>m</sub> C<sub>m</sub> G<sub>m</sub>  
*Solo ends You and me,*

F<sub>m</sub> B<sub>b</sub> F<sub>m</sub> B<sub>b</sub>  
 I can see us dy - - ing... Are we?

Fm

Bbm

Eb

C7

Don't speak. I know just what you're say - ing, so please stop ex - plain -

Bbm

C7

Fm

Bbm7

C7

- ing. Don't tell me 'cause it hurts, No, no, don't -

Fm

Bbm

Eb

C7

— speak, — I know what you're think - ing, and I don't need your rea -

Bbm

C7

Fm

Bbm7

Repeat and Fade

- sons. Don't tell me 'cause it hurts, — Don't tell me 'cause it hurts, —

# ENDLESS LOVE

from ENDLESS LOVE

Moderately slow

Words and Music by  
LIONEL RICHIE

**B♭**

*mp*

My Two hearts, there's only two hearts that beat in my life, as one;

**E♭/F**      **Fsus**      **F**      **B♭**

the only thing that's right. My For -

first love, you're ev'ry breath that I take, in my arms,

**E♭**

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Eb/F                    Fsus                    F                    Bb                    F/A

you're ev - 'ry step I make. —  
 I can't re - sist your charms. —

And  
 And

Ebmaj7                    Eb/F                    F                    Bb                    F/A

I, love,  
 I'll be a fool

all for my

I, love,  
 I'll be a fool

all for my

Gm                    Dm/F                    Eb                    Eb/F                    F

love you, — I'm — with you; — no one else —  
 you know I don't

Bb                    Bb9                    Ebmaj7

will do, — And your eyes, —  
 mind. — 'Cause you, —

will do, — And your eyes, —  
 mind. — 'Cause you, —

$E\flat/F$  $F$  $B\flat$  $F/A$  $Gm$  $F6$ 

they tell me how much  
you mean the world

you care.  
to me.

Oh,  
Oh,

 $E\flat$  $Dm7$  $Cm7$ 

— yes,  
I know

you will al  
I've found

ways be  
in you

 $E\flat/F$  $B\flat$ 

my end - less  
my end - less

 $8va$  $mp$  $2$   
 $B\flat$ 

love.

 $mp$

$\text{Eb}$   
x

$\text{Eb/F}$   
xx

$\text{Fsus}$   
xx

$\text{F}$

B $\flat$

E $\flat$   
x

E $\flat/F$   
xx

B $\flat$

Oh, \_\_\_\_\_ and \_\_\_\_\_ love, \_\_\_\_\_

ff

CFCSC.

mf



I'll be that fool for you. I'm



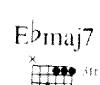
sure;

you know I don't mind.



And yes,

you'll be that



on ly one.

No one can de ny

Dm7  

 Ebmaj7  

 Dm7  

 this love I have in - side. III

Ebmaj7  

 Dm7  

 Cm7  

 give it all to you, my love, my love,\_

Eb/F  

 Bb  

 my end - less love.

Eb/F  

 Esus  

 F  

 Eb/Bb  

 Bb  

 rit.

# ETERNAL FLAME

Words and Music by BILLY STEINBERG,  
TOM KELLY and SUSANNA HOFFS

Moderately steady beat

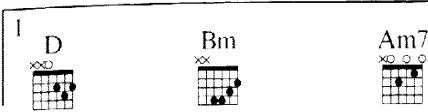
Sheet music for 'Eternal Flame'. The key signature is F# major (one sharp). The tempo is moderately steady. The vocal part starts with a G chord (strummed) and continues with a Gsus chord (strummed). The guitar part consists of a bass line and chords G, Gsus, G, Gsus.

The vocal part begins with the lyrics 'Close your eyes, I believe it's meant to be,' followed by a D chord. The guitar part includes chords G, Em7, C, and D.

The vocal part continues with 'give me your hand, darling, darling.' The guitar part includes chords G, Em7, C, and D. The lyrics 'Do you feel my heart beat - ing?' are followed by 'Do you understand? You belong with me.'

The vocal part concludes with 'Do you feel the same - or am I on - ly'. The guitar part includes chords Em7, B7, Em7, and A7. The section ends with a 'To Coda' instruction and a circle symbol.

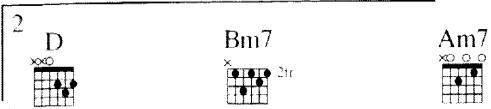
*Original key: F# major. This edition has been transposed up one half-step to be more playable.*



1 D Bm Am7

dream - in'? Is this burn - ing an e - ter - nal flame?

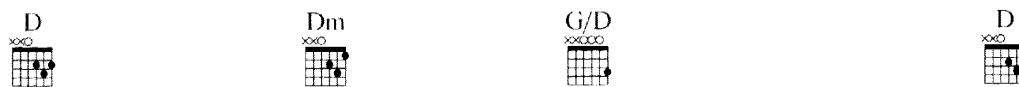
Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.



2 D Bm7 Am7

dream - ing? Or is this burn - ing an e - ter - nal flame?

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.



Say my name, the sun shines through the rain, a whole

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.



life so lone - ly, you come and ease the pain.

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

D                      Bm7                      F/C                      C

I don't wan - na lose this feel - ing,

1 Dsus              D              Em              B7              Em              A7

oh.

D              Bm7              Am7

2 D

D.S. al Coda

ah.

CODA

D

Bm7

Am7

dream - ing? Or is this burn - ing

G

Em

an e - ter - nal

flame?

C

D

G

Em

Oh,

oh.

D

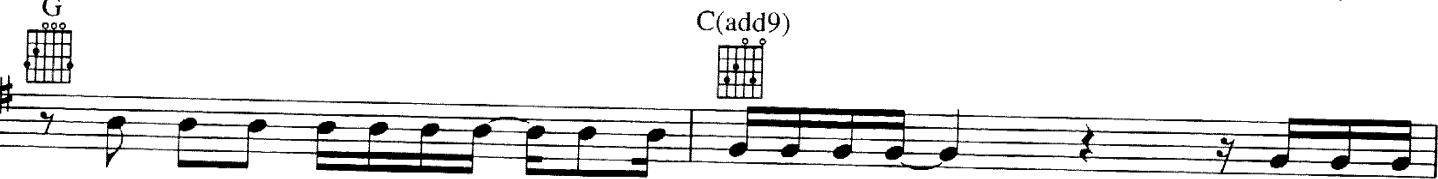
G

rit.

# EVERY ROSE HAS ITS THORN

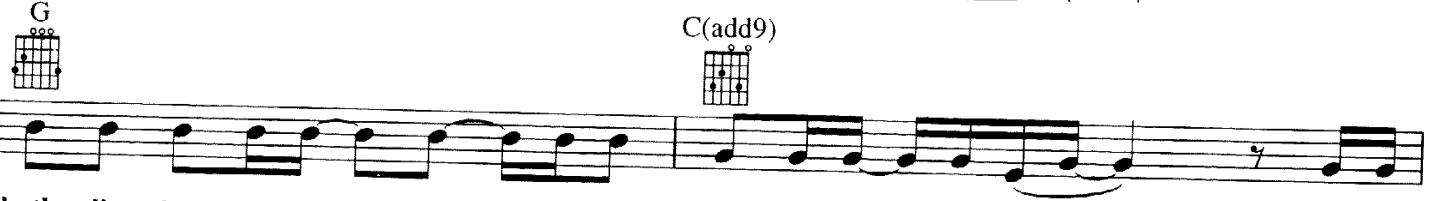
Words and Music by BRET MICHAELS, C.C. DeVILLE,  
BOBBY DALL and RIKKI ROCKET

### Moderately



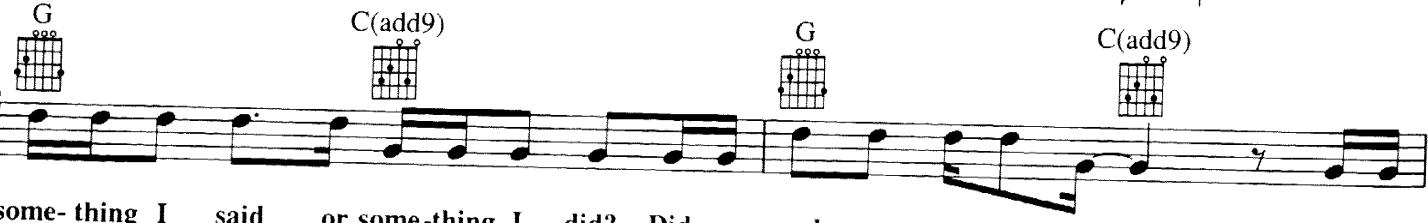
We both lie si - lent - ly still\_ in the dead of the night.

**Al - though we**



both lie close to - geth - er, \_\_\_ we feel miles a - part \_ in - side.

Was it



some- thing I said or some- thing I did? Did my words not come out right? \_\_\_\_\_ Though I



tried not to hurt you, — though I tried. But I guess that's why — they say,  
 ev - 'ry rose has its thorn, just like ev - 'ry night has its  
 dawn. Just like ev - 'ry cow-boy — sings his sad, sad — song,  
 ev - 'ry rose has its thorn. yea it does

C(add9) G C(add9)

I

G C(add9)

lis - ten to our favo - rite song play-ing on the ra - di - o, — hear the

G C(add9)

D. J. say love's a game of ea - sy come and ea - sy go.— But I

G C(add9) G C(add9)

won - der does — he know, has he ev - er felt — like this? And I

D C G

know that you'd be here right now if I could've let you know some-how... I guess ev - 'ry rose has its

C(add9) G C(add9)

thorn, just like ev - 'ry night has its dawn. Just like

G D C G

ev - 'ry cow-boy — sings his sad, sad — song, ev - 'ry rose has its

C(add9) Em D C G

thorn. Though it's been a - while — now I can still feel so much pain.—

Em

D

C

G

Like the knife that cuts — you, the wound heals, but the scar, that scar re - mains.

C(add9)

G

C(add9)

G

I know I could have saved our love that night — if I'd

C(add9)

G

known what to say.—

In -stead of mak - ing love — we both

C(add9)

G

C(add9)

made our sepa - rate ways.—

Now I hear you've found some -bod - y new — and

G                    C                    D  
      

that I nev-er meant that much to you. To hear that tears me up in - side and to



C                    G                    C(add9)  
      

see you cuts me like a knife. I guess ev - 'ry rose has its thorn, just like



G                    C(add9)            G                    D  
         

ev - 'ry night has its dawn. Just like ev - 'ry cow-boy \_\_ sings his



C(add9)            G                    C(add9)            D                    G  
            

sad, sad \_\_ song, ev - 'ry rose has its thorn.



(Everything I Do)

**I DO IT FOR YOU**

from the Motion Picture ROBIN HOOD: PRINCE OF THIEVES

Words and Music by BRYAN ADAMS,  
ROBERT JOHN LANGE and MICHAEL KAMEN**Slowly**Guitar (Capo 1) → C  

Piano → D♭

Gsus/C  

A♭sus/D♭

F/C  

G♭/D♭

Gsus/C  

A♭sus/D♭

C  

D♭

Look in - to my eyes.  
Look in - to your heart.

Csus2  

D♭sus2

G/C  

A♭/D♭

F  

G♭

Gsus  

A♭sus

G  

A♭

you will see — you will find — what there's noth - ing there to — me. Search your  
you will find — there's noth - ing there to — hide. Take me as I

C  

D♭

Csus2  

D♭sus2

G/C  

A♭/D♭

heart, am.

search take your my soul, life.

and when you I would

F  
Gb

C/G  
Db/Ab

G  
Ab

Dm  
EbM

C  
Db

find me there you'll search no more. Don't tell me it's not worth fight - ing  
give it all I would sac ri - fice. Don't tell me it's not worth fight - ing

Dm  
EbM

C/D  
Db/Eb

Dm  
EbM

C  
Db

for. for. You can't tell me, it's not worth dy - ing I want

I can't help it, there's noth - ing I want

for. more. You know it's true, ev - 'ry - thing I

C  
Db

Csus  
Absus

I C5  
Db5

do, I do it for you.

2 C Csus C D<sub>b</sub> D<sub>b</sub>sus D<sub>b</sub> B<sub>b</sub> C<sub>b</sub>

— you. There's no love like

E<sub>b</sub> B<sub>b</sub> C<sub>b</sub>

your love, and no other could give

F G<sub>b</sub> C D<sub>b</sub>

more love. There's no way un - less

G A<sub>b</sub> D E<sub>b</sub>

you're there all the time, all the



Ab

Absus

F(add2)



Gb(add2)

way.

yeah.



Db

F(add2)



Db

Gb(add2)



Ebm



Ab



Absus



Ab

Oh, you can't tell me it's not worth trying for.

I can't

Dm   
 Ebm 

G   
 Ab 

C   
 Db 

Csus   
 Db sus 

C   
 Db 

help it, there's noth-ing I want more. Yeah, I would fight for you, I'd

G   
 Ab 

Gsus  3r  
 Absus   
 Ab   
 F   
 Gb 

lie for you, walk the mile for you, yeah, I'd

Fm   
 Gbm 

C/G   
 Db/Ab 

die for you. You know it's true, ev - 'ry - thing I

Gsus  3r  
 Absus   
 G   
 Ab   
 F   
 G6   
 C   
 Db 

do, oh, oh, I do it for you.

rit.

# FAITHFULLY

Words and Music by  
JONATHAN CAIN

## **Slow Rock**

B  
  
 G<sup>#</sup>m  
  
 B/F#  
  
 E  
  
 High - way,  
  
 B  
  
 G<sup>#</sup>m  
  
 run life                      in - to the mid - night sun.  
 life                            un - der the big top world;  
  
 E  
  
 B  
  
 Wheels go 'round and 'round; you're on my mind.  
 we all need the clowns to make us smile.

Through Rest - less hearts sleep a -  
space and time al - ways an -

G♯m 4r E

lone to - night, send - in' all my love a - long the  
oth - er show. Won - d'ring where I am; lost with -

B/F♯ F♯ E G♯m 4r

wire. They say that the road ain't no place to start a fam -  
out you. And be - ing a - part ain't eas - y on this

B Emaj7 G♯m 4r

- ly. Right down the line it's been you and me.  
love af-fair; two strang-ers learn to fall in love a - gain.

B

E

And lov - in' a mu - sic man\_ ain't al - ways what it's  
 I get the joy\_ of re - dis -

B

F<sup>#</sup>D<sup>#</sup>m

s'posed to be.  
 cov - 'ring you...)

Oh girl, you stand\_ by

me.

C<sup>#</sup>m

I'm for - ev - er yours,

faith - ful - ly,

B

mp

G major  
4/4

B/F#

E

Cir - eus

B

G major

1. Oh.  
2-5. (Vocal ad lib.)

B/F#

1-4 E

5 E

oh.

# FALLIN'

Words and Music by  
ALICIA KEYS

Freely

N.C.

Sheet music for the 'Freely' section. The key signature is A major (two sharps). The tempo is 12/8. The vocal line starts with "I keep on fall - in'" followed by "(Vocal ad lib.)". The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. The dynamic is marked 'mf'.

Moderate Blues tempo

Sheet music for the 'Moderate Blues tempo' section. The key signature is A major. The vocal line includes lyrics like "out of love", "with - a you.", and "Some - times I". The piano accompaniment features eighth-note chords and bass lines. Chords shown include Em, Bm7, Em, and Bm7.

Continuation of the 'Moderate Blues tempo' section. The vocal line continues with "love you", "some - times you make me blue.", and "Some - times I feel". The piano accompaniment remains consistent with eighth-note chords and bass lines. Chords shown include Em, Bm7, Em, and Bm7.

Em                            Bm7                            Em                            Bm7

Em                            Bm7                            Em                            Bm7

Em                            Bm7                            Em                            Bm7

Em                            Bm7                            Em                            Bm7

Em  Bm7 
  
 I never felt this - a  
 nev - er felt this - a

Em  Bm7 
  
 way. How do you give me so much

Em  Bm7 
  
 pleas ure and cause me so much pain? Yeah, yeah, Just when I

Em  Bm7 
  
 think I'm tak - ing more than would a fool, I start

Em Bm7 Em Bm7  
 fall in' back in love with you I keep on

Em Bm7 Em Bm7  
 fall in' in and out of love with - a you. I

Em Bm7 Em/B B7#9  
 nev - er loved some - one the way that I love a - you. Oh ba - by.

Em Bm7 Em Bm7  
 I. I. I'm fall in'.

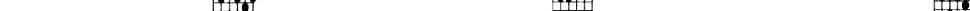
The musical score consists of four staves of music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'fall in' back in love with you I keep on'. Chords shown are Em, Bm7, Em, and Bm7. The second staff uses a bass clef and shows a continuous eighth-note bass line. The third staff uses a treble clef and shows a continuous eighth-note melody. The fourth staff uses a bass clef and shows a continuous eighth-note bass line. The middle section starts with a treble clef, one sharp key signature, and common time. It includes lyrics: 'fall in' in and out of love with - a you. I'. Chords shown are Em, Bm7, Em, and Bm7. The bass and melody staves continue their eighth-note patterns. The bottom section starts with a treble clef, one sharp key signature, and common time. It includes lyrics: 'nev - er loved some - one the way that I love a - you. Oh ba - by.'. Chords shown are Em, Bm7, Em/B (with a bass note), and B7#9. The bass and melody staves continue their eighth-note patterns. The final section starts with a treble clef, one sharp key signature, and common time. It includes lyrics: 'I. I. I'm fall in''. Chords shown are Em and Bm7. The bass and melody staves continue their eighth-note patterns.

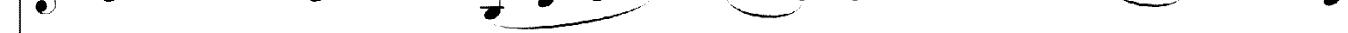
A musical score for a vocal and piano piece. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of six staves of music. Chords indicated above the staves are Em, Bm7, Em, Bm7, Em, Bm7, Em, Bm7, Em, Bm7, Em, Bm7, and Em. The lyrics are: I, I, I, I'm fall - in', Fall, fall, fall, fall, I keep on fall - in' in and out of.

113

The musical score consists of three staves. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: "love with - a you. I nev - er loved some - one. the way that". Above the staff are four chord boxes: Em (with a guitar icon), Bm7 (with a guitar icon), Em (with a guitar icon), and Bm7 (with a guitar icon). The middle staff has a treble clef, a key signature of one sharp, and a common time signature. It shows a continuous eighth-note pattern. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It shows a continuous eighth-note pattern.

Em                    Bm7                    Em                    Bm7  
 I love a - you. I'm fall - in' in and out... of

Em                      Bm7                      Em                      Bm7  

  
 love                with a - you.      I \_\_\_\_\_ nev - er      loved some - one \_\_\_\_\_      the way that



Em                      Bm7                      Em                      Bm7  
 I love a - you. Em fall - in' in and out of

Em                    Bm7                    Em                    Bm7

love with a - you. I nev - er loved some - one the way that

Em                    Em/B                    N.C.                    Em                    Bm7

I love a - you. What?

Em                    Bm7                    Em                    Bm7

Em                    Bm7                    Em

8:

G G7

And the moon \_\_\_\_\_  
Like the trem \_\_\_\_\_  
And I knew \_\_\_\_\_  
and the stars \_\_\_\_\_  
bling heart \_\_\_\_\_  
our joy \_\_\_\_\_  
were the \_\_\_\_\_  
of a \_\_\_\_\_  
would

C Bb

To Coda

gifts  
cap  
fill you  
tive  
the gave  
bird  
earth to  
the dark  
that  
was there.

C

and the end of the skies.  
at my com -

mand,

1 C 2 C

D.S. al Coda

my love.

and last

CODA C

Bb



till the end \_\_\_\_ of time, —

my love... —



The first time —

ev - er I saw —



your face, —

your face, —



your face, —

your face.



# THE FIRST TIME EVER I SAW YOUR FACE

Slowly

Dm7 Em/B Fmaj7 Dm7 C

Bb

C

Words and Music by  
EWAN MacCOLL

The musical score consists of eight staves of music. The top staff is for the piano, showing chords and bass notes. The vocal part is in the middle, with lyrics appearing below the notes. The bottom staff is for the guitar. Chords indicated include Dm7, Em/B, Fmaj7, Dm7, C, Bb, G7, Am, Em, and F.

**Chords:** Dm7, Em/B, Fmaj7, Dm7, C, Bb, G7, Am, Em, F

**Lyrics:**

- First time ever | ev-er | ev-er | ev-er |
- The first time | The first time | The first time |
- saw your face, | your mouth, | with you |
- I thought the sun | I felt the earth | and felt your heart |
- rose in your eyes, | move in my hand, | so close to mine, |

G G7

And the moon \_\_\_\_\_  
Like the trem \_\_\_\_\_  
And I knew \_\_\_\_\_ and the stars \_\_\_\_\_  
bling heart \_\_\_\_\_  
our joy \_\_\_\_\_ were the  
of a would

To Coda

C Bb

gifts cap fill you tive the gave bird earth to the dark that was there

<sup>1</sup>C

<sup>2</sup>C

and the end of the skies.  
at my com -

mand,

D.S. al Coda

CODA

C

Bb

my love.

and last



till the end \_\_\_\_ of time, —

my love... —



The first time —

ev - er I saw —



your face, —

your face, —



your face, —

your face.



# FLY ME TO THE MOON

(In Other Words)

featured in the Motion Picture ONCE AROUND

Bossa Nova

Words and Music by  
BART HOWARD

Bossa Nova

**Chords:**

- Cm7
- Fm7
- Bb7
- Ebmaj7
- Ab
- Dm7-5
- G7-9
- Cm
- C7
- Fm7
- Ab/Bb

**Lyrics:**

Fly me to the moon, — and let me play a - mong the stars; —  
 — Let me see what spring — is like on  
 Ju - pi - ter and Mars. — In oth - er words, —

Am7-5

Bb7+5

Gm7

C7

hold \_\_\_\_ my hand! \_\_\_\_\_

In

Fm7

Ab/Bb

Bb7+5

Abdim

Eb6

Dm7

G7-9

oth - er words, \_\_

dar - ling

kiss

me! \_\_\_\_\_

Cm7

Fm7

Bb7

Ebmaj7

Fill my heart with song, \_\_ and let me sing for-ev - er more; \_\_

Ab

Dm7-5

G7-9

Cm

C7

You are all I long \_\_ for all I wor - ship and a - dore. \_\_

In

Fm7



Ab/Bb



D7-9



1 Gm7-5



C9



Cmaj7



oth - er words, —

please — be

true! —

In

Fm7



Ab/Bb



Bb9



Eb(add9)



oth - er words, —

I — love

you.

2 Gm7-5



C7(#9)



Fm7



Ab/Bb



true! —

In

oth - er words, —

Bb9



Bb7-9



Eb6



Guitar Tacet

I — love

you! —

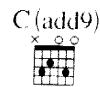
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8

# HERE AND NOW

Words and Music by TERRY STEELE  
and DAVID ELLIOT

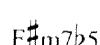
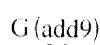
**Slowly**



*mf*

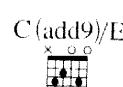


One look in your eyes, and there I see



just what you mean to me.

Here in my heart, I be - lieve



your love is all I ev - er need.

G (add9)/B      B7/D<sup>#</sup>      Em7

G/B      Cmaj9

Hold - ing you close through the night, I need you.

C/D

G (add9)

Yeah.

I look in your

F#m7b5      B7b9      Em7

D

eyes, eyes, and there there I see I see what

C(add9)      C/D

G (add9)

hap - pi - ness real - ly means. The love that we all that a love should real - ly be. And I need you

F#m7b5



B7b9



Cmaj7



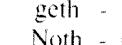
G/B



share more and makes life each so sweet.

To -

C(add9)/E



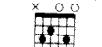
Cm6/E♭



G/D



C(add9)



geth - er we'll al - ways be.  
Noth - ing can take your love a - way.

This pledge of love feels to so right,  
More that I dare to dream.

G/B



G(add9)/B B7/D♯



Em7



I need I need

Cmaj9



F#m7b5



A/B



you.  
you.

Yeah.)

Here and now,

Cmaj9  

  
 D/C  

  
 D/F#  

  
 G  

  
 G/B  


I prom - ise to love \_ faith - ful - ly.

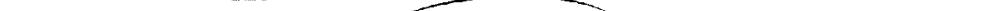
 Cmaj9  
 F<sup>#</sup>m7b5  
 A/B  
 Cmaj9

You're all I need. Here and now. I




  
**To Coda** 

vow to be one with thee.


  
**To Coda** 

vow to be one with thee.

Your love is all I need.  
 Stay.

# HERO

Words and Music by ENRIQUE IGLESIAS,  
PAUL BARRY and MARK TAYLOR

Moderately



*Spoken: Let me be your hero.*

Csus2



Dsus



Would you

G5



Em7



dance

if I asked you to dance? —

Would you

Csus2

Dsus



run

and nev - er look back?

Would you

G5

Em7



cry

if you saw me cry - ing?

Would you

Csus2

Dsus

G5



save

my

soul

to - night? ..

Would you

G5

Em7

trem - ble  
swearif I  
that you'll al - ways be  
touched your lips?Would you  
Would you

D


**Csus2**  

**Dsus**  

**D**

laugh?  
 lie?  
 Oh, please tell me this.  
 Would you run and hide?  
 Now would you die  
 Am I in too deep?

G5  3r  
 Em7 

for the one\_\_ you love?\_\_ Hold me  
 Have I lost\_\_ my mind?\_\_ I don't



**Csus2**  
  
**Dsus**  
  
**G5**

in care, your you're arms here to - night. to - night.

I can be your he - ro ba - by.

Sheet music for guitar and voice. The key signature is G major (one sharp). The chords shown are G, Dsus, Csus2, and D/F#. The lyrics are: "I can kiss away the pain."

A musical score for piano, page 10. The top staff uses a treble clef, G major key signature, and 2/4 time. It starts with a forte dynamic and contains a series of eighth-note patterns connected by slurs. The bottom staff uses a bass clef, C major key signature, and 2/4 time. It also starts with a forte dynamic and includes sustained notes and eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, showing sustained notes and eighth-note patterns.

A musical score for 'Hotel California' in G major. The top staff shows three chords: G (xoo), D (xxo), and C(add2) (xoo). The bottom staff is a vocal line with lyrics: 'You can take my breath away.' The melody consists of eighth and sixteenth notes.

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a quarter note in the treble staff followed by a dotted half note. The bass staff has a quarter note followed by a dotted half note. Measure 12 begins with a eighth note in the treble staff, followed by a sixteenth note, a eighth note, and a sixteenth note. The bass staff has a eighth note, followed by a sixteenth note, a eighth note, and a sixteenth note.

A handwritten musical score on two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 1 through 4, ending with a double bar line. Measure 1 has a single eighth note. Measures 2 and 3 each have a sixteenth-note grace note followed by a quarter note. Measure 4 consists of two eighth notes. The second staff begins with a double bar line and continues from measure 5 to 8. Measure 5 has a single eighth note. Measures 6 and 7 each have a sixteenth-note grace note followed by a quarter note. Measure 8 consists of two eighth notes. The score is numbered '1' at the top left and '2' at the top right.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a sustained note followed by eighth-note pairs. Measure 12 begins with a sustained note followed by eighth-note pairs.

Oh, \_\_\_\_\_ I just want to hold you.

I just want to hold you, oh yeah. Am I in too deep?

G(add2)

Em7

Have I lost my mind?

Well, I don't

Csus2

Dsus

G5

D.S. al Coda

care

you're here

to - night.

CODA

G

D

C(add2)

C/E

D

You can take

my breath a - way.

I can be your he - ro ba - by.

G Dsus Csus2 C/E D/F#

I can kiss a way the pain.  
And I will

stand by you for - ev - er.

You can take my breath a - way.

I can be your he - ro.

# HOW DEEP IS YOUR LOVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The piano part includes dynamic markings like *mf*. The guitar part shows chords with strumming patterns indicated by '3tr'. The lyrics are integrated into the music, appearing below the notes.

**Piano/Guitar Chords:**

- Section 1: E♭, E♭ maj7, A♭ maj7
- Section 2: A♭/B♭, E♭, Gm7, Fm7, C7
- Section 3: Fm7, G7, A♭/B♭, E♭, Gm7
- Section 4: Cm7, Fm7, A♭/B♭

**Lyrics:**

I know your eyes in the morn - ing sun. — I feel you touch -  
I be - lieve in you. — You know the door -

— me in the pour - ing rain. — And the mo - ment that you wan - der far -  
to my ver - y soul. — You're the light — in my deep - est, dark -

— from me, — I wan - na feel you in my arms a - gain. — And you come -  
est hour; — you're my say - - ior when I fall. — And you may -

**A♭maj7**

to not me think on a sum - mer for breeze, you keep me warm know

**Gm7**

breeze, you keep me warm know

**E♭m7**

in down your in - love, then side that you soft real ly leave. do. } And it's

**D♭9**

ly leave. do. }

**Gm7**

me you need to show; how deep is your love?

**A♭/B♭**

how deep is your love? How deep

**E♭**

me you need to show; how deep is your love? How deep

**E♭maj7**

is your love?

**A♭maj7**

I real - ly mean to learn.

**A♭m6**

'Cause we're

E♭ 3<sup>rd</sup> | B♭m/D♭ | C7 |  
 liv - ing in a world of fools, break - ing us down when they all  
 3

Fm7 | A♭m6 4<sup>th</sup>  
 — should let us be. We be - long to you and me.

E♭ 3<sup>rd</sup> | Gm7 3<sup>rd</sup> | A♭/B♭ | D.S. and Fade  
 How deep

### **Optional Ending**

— is your love? — How deep — is your — love?

F  
Gb

C/G  
Db/Ab

G  
Ab

Dm  
EbM

C  
Db

find me there you'll search no more. Don't tell me it's not worth fight - ing  
give it all I would sac ri - fice. Don't tell me it's not worth fight - ing

Dm  
EbM

C/D  
Db/Eb

Dm  
EbM

C  
Db

for. for. You can't tell me, it's not worth dy - ing I want

I can't help it, there's noth - ing I want

for. more. You know it's true, ev - 'ry - thing I

C  
Db

Csus  
Absus

I C5  
Db5

do, I do it for you.

2 C Csus C D<sub>b</sub> D<sub>b</sub>sus D<sub>b</sub> B<sub>b</sub> C<sub>b</sub>

— you. There's no love like

E<sub>b</sub> B<sub>b</sub> C<sub>b</sub>

your love, and no other could give

F G<sub>b</sub> C D<sub>b</sub>

more love. There's no way un - less

G A<sub>b</sub> D E<sub>b</sub>

you're there all the time, all the



Ab

Absus

F(add2)



Gb(add2)

way.

yeah.



Db

F(add2)



Db

Gb(add2)



Ebm



Ab



Absus



Ab

Oh, you can't tell me it's not worth trying for.

I can't

Dm   
 Ebm 

G   
 Ab 

C   
 Db 

Csus   
 Dbsus 

C   
 Db 

help it, there's noth-ing I want more. Yeah, I would fight for you, I'd

G   
 Ab 

Gsus  3fr  
 Absus   
 Ab   
 F   
 Gb 

lie for you, walk the mile for you, yeah, I'd

Fm   
 Gbm 

C/G   
 Db/Ab 

die for you. You know it's true, ev - 'ry - thing I

Gsus  3fr  
 Absus   
 G   
 Ab   
 F   
 Gb   
 F6   
 Gb6   
 C   
 Db 

do, oh, oh, I do it for you.

*rit.*

# HOW DO I LIVE

Words and Music by  
DIANE WARREN

Moderately slow

**Chords and Key Signatures:**

- Section 1: D, A, G (in 4/4 time)
- Section 2: A7sus, D, B7sus (in 4/4 time)
- Section 3: E, B/D# (in 4/4 time)
- Section 4: F#m7, Bsus (in 4/4 time)

**Lyrics:**

How do I —  
— get through the night with - out \_\_ you? — If I had to —  
— there'd be no sun in my \_\_ sky. — There would be no —  
live with - out \_\_ you, — what kind of life would that be? — Oh, I, —  
love in my \_\_ life. — There'd be no world left for me. — And I, —

E

B/D<sup>#</sup>

I need you in my arms, need you to hold. You're my  
ba - by, I don't know what I would do. I'd be

A

G<sup>#</sup>m7C<sup>#</sup>m7

world, my heart, my soul.  
lost if I lost you.

If you ev - er leave,  
If you ev - er leave,

F<sup>#</sup>m7G<sup>#</sup>m7C<sup>#</sup>m7

ba - by, you would take a - way ev - 'ry - thing.  
ba - by, you would take a - way ev - 'ry - thing.

Dmaj9

A/B

G<sup>#</sup>m7C<sup>#</sup>m7

With - out you, real in my life.



And tell me now: How do I live with - out you? I want to know.



How do I breathe with - out you if you ev - er go? How do I ev - er,



To Coda

ev - er sur - vive?

How do I. how do I, oh, how do I

live?

If



G<sup>#</sup>m7 C<sup>#</sup>m7 F<sup>#</sup>m7

you ev - er leave, ba - by, you would take a - way ev - - ry - thing.

G<sup>#</sup>m7 C<sup>#</sup>m7 F<sup>#</sup>m7

Need you with me, Ba - by, 'cause you know that you're ev - - ry - thing.

G<sup>#</sup>m7 C<sup>#</sup>m7 A7sus

D.S. al Coda

good in my life. And tell me now:

CODA D A G F<sup>#</sup>m D

Optional Ending

Repeat and Fade

live?  
(Sing 1st time only)

# I CAN'T MAKE YOU LOVE ME

Words and Music by MIKE REID  
and ALLEN SHAMBLIN

Moderately slow

Guitar → C  
(capo 3rd fret)

Em9

Piano → Eb

Gm9

C

G/B

Eb

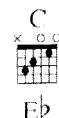
Bb/D

The musical score consists of two staves: a piano staff on the bottom and a guitar staff on the top. The piano staff includes bass and treble clefs, a key signature of one flat, and a 4/4 time signature. The guitar staff uses standard notation with a capo at the 3rd fret. Chords are indicated above the staff, and specific notes are marked with dots or crosses. The vocal melody is written in a soprano-like voice. The lyrics are integrated into the music, appearing below the notes. The piano part features sustained notes and chords, while the guitar part provides harmonic support with strumming patterns.

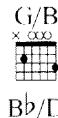
Turn down the lights, turn down the bed,

turn down these voices inside my head.

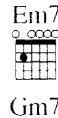
Lay down with me,



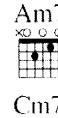
Eb



Bb/D



Gm7



Cm7

2

tell me no lies. Just hold me close, don't pa - tron - ize.



Bb/F



F



Bb/D

2

Don't pa - tron - ize me. 'Cause I can't

2



make you love me

if you don't.

You can't make your heart feel

2



Gm7



Bb/Eb



F/A



Gm7

some - thing it won't.

Here in the dark

in these fi - nal hours,

I will

2

G/C                    D/F#                    Em7                    Am7  
 xoo                    xxo                    ooooo                    xoo  
 Bb/Eb                F/A                    Gm7                    Cm7

lay down my heart \_\_\_\_\_ and I'll feel the pow - er. \_\_\_\_\_ But you won't, \_\_\_\_\_ no. \_\_\_\_\_

G/D                    D                            C                            G                            G/C  
 xxxxoo                xxo                        xoo                    ooo                    xoo  
 Bb/F                    F                            Eb                            Bb                            Bb/Eb

you \_\_\_\_ won't. \_\_\_\_ 'Cause I can't make you love me \_\_\_\_\_ if you

C                            Em9                            C                            G/B                            Am7  
 xoo                    oooo                        xoo                    xoo                    xoo  
 Eb                            Gm9                        Eb                            Bb/D                            Cm7

To Coda ⊕

don't.

C                            Em7                            C                            G/B  
 xoo                    oooo                        xoo                    xoo  
 Eb                            Gm7                        Eb                            Bb/D

I'll close my eyes. \_\_\_\_\_ then I won't see \_\_\_\_\_ the love you don't feel \_\_\_\_\_ when

Em7                    Am7                    C                    Em7                    C  
  
 Gm7                    Cm7                    Eb                    Gm7                    Eb  


you're hold - in' me. Morn - in' will come and I'll do what's right. Just

G/B                    Em7                    Am7  
  
 Bb/D                    Gm7                    Cm7  


give me till then to give up this fight. And I will give up this fight.

G/D                    D                    G/B  
  
 Bb/F                    F                    Bb/D  


D.S. al Coda

CODA                    G/B  
  
 Bb/D

'Cause I can't

C                    Fmaj9  
  
 Eb                    Abmaj9  


8va                    15ma  


8va                    Ped.

\*

# I DON'T WANT TO MISS A THING

from the Touchstone Picture ARMAGEDDON

Words and Music by  
DIANE WARREN

Slowly ♩ = 68

B7sus

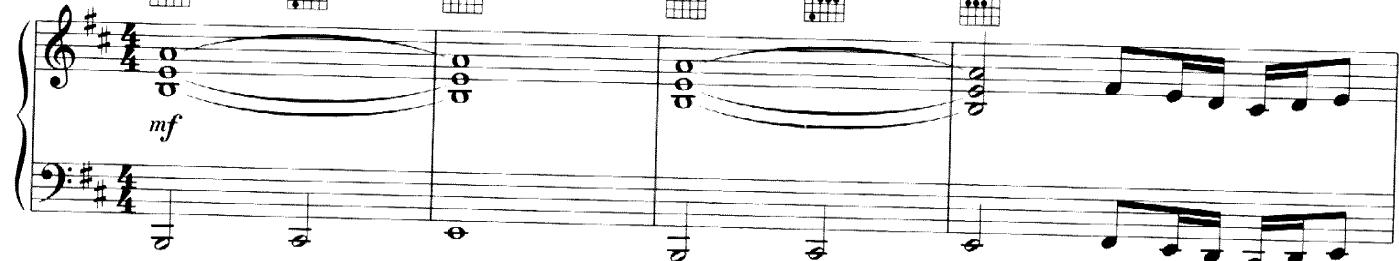
A/C♯

Esus

B7sus

A/C♯

Esus



B7sus

A/C♯

Esus

B7sus

A/C♯

Esus

I could

D

A/C♯

Bm7

G

D/F♯

stay a - wake \_ just to hear you breath - ing,

watch you smile while you are sleep - ing, \_ while you're

Em7

D

A/C♯

far a - way \_ and dream - ing.

I could spend my life \_ in this sweet sur -

Bm7 G D/F#  


ren - der. I could stay lost in this mo - ment for -

Em7 F#m7 Gmaj7  


ev - er. Ev 'ry mo-ment spent with you \_\_\_ is a mo-ment I

Asus D A/C#  


treas - ure. Don't wan - na close - my eyes, -

Em7 G A  


don't wan-na fall \_\_\_ a - sleep, 'coz I'd miss you, ba - by, and I don't wan-na miss a thing. -

D                    A/C#                    Em7

'Coz e - ven when I dream of you, the sweet-est dream would nev - er do. I'd still

To Coda Ø

G                    A                    D                    A/C#

miss you, ba - by, and I don't wan - na miss a thing.

Bm7                    D                    A/C#

Lay - ing close to you, feel - ing your heart

Bm7                    G                    D/F#

beat - ing, and I'm won - d'ring what you're dream - ing, won d'ring

 Em7  
 D  
 A/C#

if it's me you're see - ing. Then I kiss your eyes — and thank God we're to -

Bm7

F#m7

Gmaj7

geth - er. — I just wan-na stay with you — in this mo-ment for - ev -

26

**Asus**

D.S. al Coda

er, for - ev - er and ev - er. —

—

**CODA**

D  
xxx

I don't wan-na

 C       G/B  


miss one smile; I don't wan-na miss one kiss. I just wan-na

Bb

F/A

be with you, right here with you, just like this.  
I just wan-na

C

G/B

hold you close, feel your heart so close to mine, and just

Dm7

Asus

stay here in this moment for all the rest of time.

Ba - by, ba - by,

Don't wan-na close my eyes,

D

A/C#

&lt;/div

Em7 G A

don't wan-na fall \_ a - sleep, 'coz I'd miss you, ba-by, and I don't wan-na miss a thing..

D A/C♯ Em7

'Coz e - ven when I dream of you, the sweet-est dream would nev - er do. I'd still

G A D A/C♯

miss you, ba-b-y, and I don't wan-na miss a thing. Don't wan-na close my eyes..

Em7 G A

don't wan-na fall \_ a - sleep, 'coz I'd miss you, ba-b-y, and I don't wan-na miss a thing..

Bm7                    A/C#                    Em7

'Coz e - ven when I dream of you, the sweet-est dream would nev - er do. I'd still

G                    A                    D                    A/C#

miss you, ba - by, and I don't wan - na miss a thing.

Em7                    G                    A                    D                    A/C#

miss you, ba - by, and I don't wan - na miss a thing.

**Repeat ad lib. and Fade**

Em7                    G                    A

Repeat ad lib. and Fade

# I GOT YOU BABE

Words and Music by  
SONNY BONO

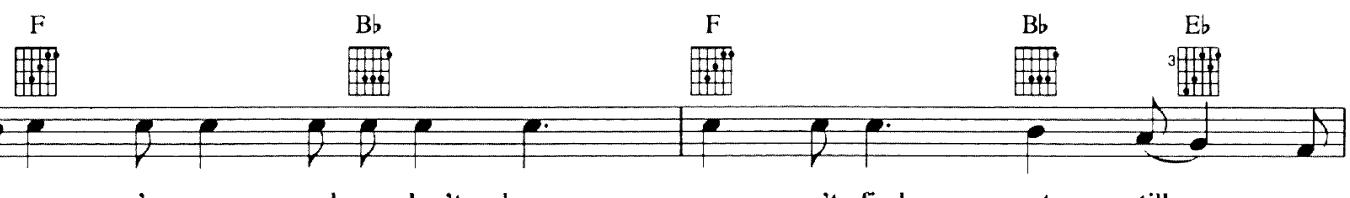
**Slow rock tempo**



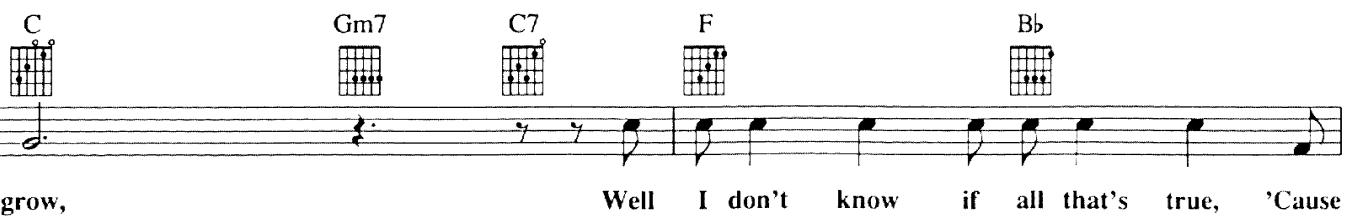
They



*mf*



say we're young and we don't know, we won't find out till we



grow, Well I don't know if all that's true, 'Cause



F                      B<sub>b</sub>                      E<sub>b</sub>                      C                      Gm7                      C7

you got me, and ba - by, I got you,

F                      B<sub>b</sub>                      F                      B<sub>b</sub>

babe,                      I got you, babe.                      I got

F                      B<sub>b</sub>                      F                      B<sub>b</sub>

you, babe.                      They say our love won't pay the rent.                      Be -



fore it's earned our mon-ey's all been spent.

I



guess that's so, we don't have a pot, But at least I'm sure of all the things we



got,

babe,

I got



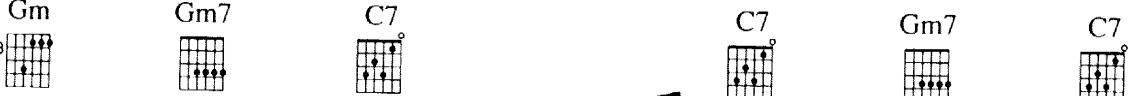
you, babe

I got you, babe.

I got

Gm              Gm7              C7              C7              Gm7              C7  


flow - ers              in the Spring,              I got

Gm              Gm7              C7              C7              Gm7              C7              F  


you,              to wear my ring,              And when I'm

Gm7  


sad,              you're a clown,              And if I get

F              C7              C#7  


scared              you're al-ways a - round.              So

F#

B

F#

E

Let them say your hair's too long, 'cause I don't care, with you I can't do

C#

G#m7

C#7

F#

B

wrong. Then put your lit - tle hand in mine,

There ain't no hill or moun - tain we can't climb,

F#

B

F#

B

Repeat and Fade

babe,

I got you, babe.

I got

# I HONESTLY LOVE YOU

Words and Music by PETER ALLEN  
and JEFF BARRY

Moderately slow

May - be I hang a - round here  
You don't have to an - swer;

a lit - tle more than I should;  
I see it in your eyes.

A-flat/B-flat

E-flat

both know I got some - where else to go.  
May - be it was bet - ter left un - said.

But  
But

B<sup>♭</sup>/F

C9



I got some - thin' to tell you that I never thought I would,  
this is pure - and sim - ple and you must re - a - lize but  
that it's

E<sup>♭</sup>B<sup>♭</sup>/D

Cm7

F

I be - lieve you real - ly ought to know.  
com - in' from my heart and not my head.

B<sup>♭</sup>F/B<sup>♭</sup>E<sup>♭</sup>/B<sup>♭</sup>1 B<sup>♭</sup>

I love you.

I hon-est - ly love - you.

F/B<sup>♭</sup>E<sup>♭</sup>/B<sup>♭</sup>2 B<sup>♭</sup>

— you.

F/B $\flat$  A $\flat$ /B $\flat$  B $\flat$  E $\flat$  F/E $\flat$

I'm not tryin' to make you feel un -

Dm7 Gm7 Cm7 F B $\flat$  Dsus/A D7

com - fta - ble. I'm not tryin' to make you an - y - thing at all. But this

Gm7 B $\flat$ /F F/E $\flat$  E $\flat$

feel - ing does - n't come a - long ev - 'ry day. and you

B $\flat$ /D Cm7 Cm7/F

should - n't blow the chance when you've got the chance to say

B $\flat$

F/B $\flat$

E $\flat$ /B $\flat$

I love you.

(Spoken:) I love you.

E $\flat$ m/B $\flat$

B $\flat$

F $\sharp$

I hon-est - ly love — you.

cresc.

B

F $\sharp$ /B

If we both — were born — in an - oth - er place and time, this

*mf*

A/B

E

B/F $\sharp$

mo - ment might be end - ing in a kiss.

But there you are with yours — and

here I am — with mine, — so I guess we'll just — be leav - ing it — at  
 this. — I love you. I hon-est - ly love ...

*dim.* *mp*

— you, I hon-est - ly love you.

*rit.*

8va

# I JUST WANT TO BE YOUR EVERYTHING

Slowly, with a beat

Words and Music by  
BARRY GIBB

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a key signature of two sharps, and a time signature of common time. The second staff shows a bass part with a bass clef and a key signature of one sharp. The third staff shows a guitar part with a treble clef and a key signature of one sharp. The fourth staff continues the guitar part. The fifth staff shows a piano part with a treble clef and a key signature of one sharp. The sixth staff shows a bass part with a bass clef and a key signature of one sharp.

**Chords and Chord Changes:**

- Piano/Bass Staff:** Starts with a piano introduction in common time, followed by a bass line. A guitar chord diagram for Bm7 is shown above the bass line.
- Guitar Staff:** Shows a guitar part with a treble clef. A guitar chord diagram for Amaj7 is shown above the staff. Later, a guitar chord diagram for Bm7 is shown above the staff.
- Piano Staff:** Shows a piano part with a treble clef. A guitar chord diagram for Dmaj7 is shown above the staff. Later, a guitar chord diagram for A is shown above the staff.
- Bass Staff:** Shows a bass line with a bass clef. A guitar chord diagram for F#m is shown above the staff.

**Lyrics:**

For so long, \_\_\_\_\_ you and me been find - ing each oth - er

for so long. \_\_\_\_\_ And the feel - ing that I feel — for you is

more — than strong, girl. Take it from me. If you

Bm7

E9

give a lit - tle more than you're ask-ing for, your love\_\_\_\_ will turn the key. Dar - ling

Bm7

mine,\_\_\_\_ I would wait for ev - er for those

Amaj7

Bm7

lips of wine.\_\_\_\_

Build my world a - round\_ you, dar - ling.

Dmaj7

A

F#m

This love will shine,\_\_\_\_ girl.

Watch it and see.

If you

Bm7

E9



- give a lit - tle more than you're ask-ing for, your love — will turn the key.

Dmaj7

E7



I — just want to be — your ev - 'ry -

Amaj7

F#7



thing. —

O - pen up the heav - en in your

Bm7

E7sus

E7



heart, and let me be

the things you are to me

and not some

3

3

3

Amaj7

A+

pup - pet on a string.

Dmaj7

E7

Oh, if I stay here with - out — you, dar - ling,

Amaj7

F#

I will die.

I want you lay - ing in the love -

Bm7

E7sus

E7

— I have to bring.

I'd do an - y - thing to be your

A.

A+

Bm7

ev - 'ry - thing.

F#7

G

E7

Fmaj7 Bm7-5/F Fmaj7 G9 G11 A11

Guitar Tacet

Dar - ling, for so

Bm7



long, —

you and me been find - ing each oth - er

Amaj7



for so long. —

Bm7



And the feel - ing that I feel — for you is

Dmaj7



more — than strong, girl.

A



Watch it and see.

F#m



If you

Bm7



give a lit - tle more than you're ask-ing for, your love — will turn the key.

E9



D.S. and Fade

# I MELT WITH YOU

Words and Music by RICHARD IAN BROWN,  
MICHAEL FRANCIS CONROY, ROBERT JAMES GREY,  
GARY FRANCES McDOWELL and STEPHEN JAMES WALKER

## Driving Rock

**C**

**F(add2)**

*With pedal*

**C**

**F(add2)**

**C**

Mov - ing for -  
Dream of bet -

**F**

- wards, us - ing all my breath;  
- ter lives, the kind which nev - er hate.

C

Trapped Mak - ing love \_\_\_\_ to you \_\_\_\_ was \_\_\_\_ nev - er sec - ond best. \_\_\_\_  
 in a state \_\_\_\_ of \_\_\_\_ i - mag - i - nar - y grace. \_\_\_\_

F

I saw the world \_\_\_\_ crash - ing all \_\_\_\_  
 I made a pil - grim - age \_\_\_\_ to save \_\_\_\_

F

— a - round your face, \_\_\_\_ nev - er real - ly know -  
 — this hu - man's race, \_\_\_\_ nev - er com - pre - hend -

F

- ing it \_\_\_\_ was al - ways mesh and lace. \_\_\_\_  
 - ing the \_\_\_\_ race had \_\_\_\_ long gone by. \_\_\_\_

The musical score consists of four staves of music for voice and piano. The top staff is for the voice, starting in C major (G-C-E-A) and changing to F major (C-F-A-D). The piano accompaniment is in G major (D-G-B-E). The lyrics are integrated into the vocal line. The score includes various dynamics and performance markings.

C

I'll stop the world and melt with you.

*mf*

C

(1,2,4.) You've seen the difference and it's it's  
(3.) I've seen some changes, but it's it's

F

C

get - ting bet - ter all the time.  
get - ting bet - ter all the time.

There's noth - ing you -

F

and I won't do.

To Coda 

I'll stop the world\_\_ and melt\_\_ with you.



1                   2

Em

The

fu - ture's                   o - pen                   wide.

cresc.

C

C

F(add2)

D.S.  
(take 2nd endings)

2

N.C.

Mm.

Mm.

p

Mm.

Mm.

## CODA

C  
x o o

(Let's stop the world.) I'll stop the world and melt with you.

F

C  
x o o

(Let's stop the world.) I'll stop the world and melt with you.

Repeat and Fade

Optional Ending

C  
x o o

(Let's stop the world.)

# I NEED LOVE

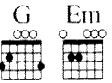
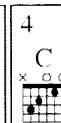
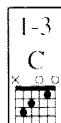
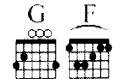
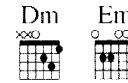
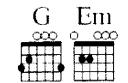
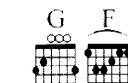
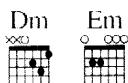
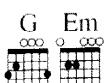
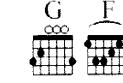
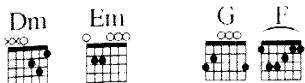
Words and Music by JAMES TODD SMITH,  
DWAYNE SIMON, BOBBY ERVING,  
DARRYL PIERCE and STEVEN ETTINGER

Moderately slow groove

A musical score for a moderately slow groove. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a time signature of 4/4. The music consists of eighth-note patterns. The lyrics "When I'm a—" are written below the staff.

A continuation of the musical score. The treble staff shows a sequence of eighth-note patterns. The lyrics "lone in my room, some-times I stare at the wall, and in the back of my mind I hear my con-science call, tell - ing" are written below the staff. The bass staff has a simple eighth-note pattern.

A continuation of the musical score. The treble staff shows a sequence of eighth-note patterns. The lyrics "me I need a girl who's as sweet as a dove. For the first time in my life, I see I need love. There I" are written below the staff. The bass staff has a simple eighth-note pattern. A guitar chord diagram is shown above the staff, indicating chords F, G, and Em.



*Spoken: Girl, listen to me.*

Dm Em G Em

1-3 C 4 C F G Em



*When I be sittin' in my room all alone, starin' at the wall, fantasies, they go through my mind,*



*and I've come to realize that*

*I need true love.*

*And if you wanna give it to me, girl, make yourself seen.*



*I'll be waiting. I love you.*

**Repeat and Fade**

**Optional Ending**



The musical score consists of two staves. The top staff is for the guitar, showing chords Dm, Em, G, and F. The bottom staff is for the bass, showing notes corresponding to the chords. The lyrics are as follows:

*When I be sittin' in my room all alone, starin' at the wall, fantasies, they go through my mind,  
and I've come to realize that I need true love. And if you wanna give it to me, girl, make yourself seen.  
I'll be waiting. I love you.*

Below the score, there are two boxes: "Repeat and Fade" and "Optional Ending". The "Optional Ending" box contains a single note on the bass staff.

*Rap Lyrics*

1. There I was, giggling about the games  
 That I had played with many hearts, and I'm not sayin' no more names.  
 Then the thought occurred, teardrops made my eyes burn  
 As I said to myself, "Look what you've done to her."  
 I can feel it inside; I can't explain how it feels,  
 All I know is that I'll never dish another raw deal,  
 Playin' make-believe, pretending that I'm true,  
 Holding in my laugh as I say that I love you.  
 Saying, "Amor," kissing you on the ear,  
 Whispering, "I love you" and, "I'll always be here."  
 Although I often reminisce, I can't believe that I found  
 A desire for true love floatin' around  
 Inside my soul. Because my soul is cold,  
 One half of me deserves to be this way till I'm old.  
 But the other half needs affection and joy,  
 And the warmth that is created by a girl and a boy.  
 I need love. I need love.
  
2. Romance, sheer delight, how sweet!  
 I gotta find me a girl to make my life complete.  
 You could scratch my back; we'll get cozy and huddle.  
 I'll lay down my jacket so you can walk over a puddle.  
 I'd give you a rose, pull out your chair before we eat,  
 Kiss you on the cheek and say, "Ooh, girl, you're so sweet."  
 It's déjà vu whenever I'm with you;  
 I could go on forever tellin' you what I'd do.  
 But where you at? You're neither here nor there.  
 I swear I can't find you anywhere.  
 Damn sure ain't in my closet, or under my rug.  
 This love search is really makin' me bug.  
 And if you know who you are, why don't you make yourself seen?  
 Take a chance with my love, and you'll find out what I mean.  
 Fantasies can run, but they can't hide.  
 And when I find you, I'm gonna pour all my love inside.  
 I need love. I need love.
  
3. I wanna kiss you, hold you, never scold you, just love you,  
 Suck on your neck, caress you and rub you,  
 Grind, moan, and never be alone.  
 If you're not standin' next to me, you're on the phone.  
 Can't you hear it in my voice? I need love bad.  
 I got money, but love's somethin' I've never had.  
 I need your ruby red lips, sweet face and all.  
 I love you more than a man who's ten feet tall.  
 I watch the sun rise in your eyes.  
 We're so in love, when we hug, we become paralyzed.  
 Our bodies explode in ecstasy unreal.  
 You're as soft as a pillow and I'm hard as steel.  
 It's like a dreamland; I can't lie, I never been there.  
 Maybe this is an experience that me and you can share.  
 Clean and unsoiled, yet sweaty and wet.  
 I swear to you, this is somethin' I'll never forget.  
 I need love. I need love.
  
4. See what I mean? I've changed; I'm no longer  
 A playboy on the run, I need somethin' that's stronger.  
 Friendship, trust, honor, respect, admiration;  
 This whole experience has been such a revelation.  
 It's taught me love and how to be a real man,  
 To always be considerate and do all I can.  
 Protect you; you're my lady and you mean so much.  
 My body tingles all over from the slightest touch  
 Of your hand, and understand, I'll be frozen in time  
 Till we meet face to face and you tell me your mind.  
 If I find you, girl, I swear I'll be a good man;  
 I'm not gonna leave it in destiny's hands.  
 I can't sit and wait for my princess to arrive;  
 I've gotta struggle and fight to keep my dream alive.  
 I'll search the whole world for that special girl;  
 When I finally find you, watch our love unfurl.  
 I need love. I need love.

# I THINK I LOVE YOU

featured in the Television Series THE PARTRIDGE FAMILY

Words and Music by  
TONY ROMEO

Moderately steady

no chord

Bah      bah

*mf*

Dm

bah.

I'm sleep - ing  
morn - ing

and right in the mid - dle of a  
I woke up with this

A/C#

C

good dream  
feel - ing

I call out once I  
I did - n't know how to

wake up  
deal with.

from some - thing that keeps  
And so I just de -

G/B

Gm/B<sub>b</sub>

knock - ing at my brain.  
cid - ed to my - self

Be - fore I go in - sane I hold my  
I'd hide it to my - self and

1 D/A



C/G



pil - low to my head and spring up in my bed scream - ing

G



D



out the words I dread. I think I love you. I think I love you. This

2 D/A



C/G



nev - er talk a - bout it and did not go and shout it when you

G D

walked in - to the room. I think I love you. (I think I love you.) I think I

G D

love you. So what am I so a - fraid of? I'm a-fraid that I'm not

A Bm

sure of a love there is no cure for. I think I

A D

love you. Is - n't that what life is made of? Though it

The score consists of four staves. The top staff is for the voice, the second for the piano, the third for the bass (double bass or cello), and the bottom for the guitar. Chords are indicated above the staves: G, D, A, Bm, and D. The vocal line includes lyrics and some parenthetical repeats. The piano part features eighth-note patterns and eighth-note chords. The bass part provides harmonic support with sustained notes and eighth-note patterns. The guitar part shows standard chord shapes (G, D, A, Bm) and some open strings.

E7

wor-ries me to say that I'd nev - er felt this way.

A

G

A

D

G

A

D

G

A

D

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one sharp (G major), and three chords: G (x x x), A (x x x), and D (x x x). The bottom staff shows a bass clef, a key signature of one sharp (G major), and two bass notes. The score includes dynamic markings like *p*, *f*, *z*, and *I*.

**no chord**

The musical score consists of four staves. The top two staves are for the piano, showing treble and bass clef staves with various notes and rests. The bottom two staves are for the voice, with lyrics written below them. The lyrics are:

don't know what I'm up a-gainst.  
I don't know what it's all a - bout.  
I  
got so much to think a - bout.  
Hey, \_\_\_\_\_ I think I

A guitar chord diagram labeled 'A' is shown above the 'Hey' measure. The diagram shows a standard A major chord (E-G-B) with a circled 'A' above it.

A musical score for a voice and piano. The vocal part is in G major with a treble clef, featuring lyrics about love and fear. The piano part is in D major with a bass clef. The score includes two staves of music with corresponding lyrics: "love you. So what am I so afraid of? I'm afraid that I'm not". The vocal line consists of eighth and sixteenth notes, while the piano provides harmonic support with eighth-note chords.

 A       Bm  
 sure of a love there is no cure for. I think I

 A       D  
 love you. Is - n't that what life is made of? So it

 E7        
 wor-ries me to say — I nev - er felt — this way. Be -

 Dm       A/C<sup>#</sup>  
 lieve me you real - ly don't have to wor - ry. I on - ly wan-na make you



# I WANT TO KNOW WHAT LOVE IS

### **Moderately**

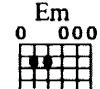
Words and Music by  
**MICK JONES**

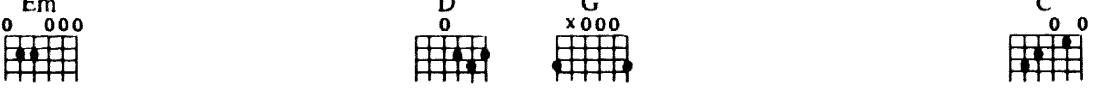
D                    G  


I bet-ter read be-tween the lines,— in case I

C                    Em  


need it when I'm old - er.—

D                    Em  


Em                    D                    G                    C  


Now, this moun-tain I— must climb— feels like the world up-on— my shoul-  
 I'm gon-na take a lit-tle time,— a lit-tle time to look-a-round

0 Em  


ders.  
me.

Through the clouds I see love shine.  
I've got no-where left to hide.

It keeps me  
It looks like

C 0 0  
0 Em 000

warm as life grows cold - er.  
love has fi - n'ly found me.

In my

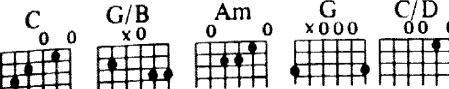
C/A 0 3fr. Am 0  
D/A 00 C/A 0 3fr. Am 0

life there's been heart-ache and pain... I don't know if I can

D/A 00 C/A 0 3fr. Am 0  
D/A 00 Am 0

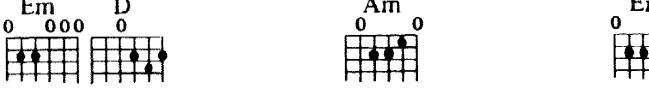
face it a - gain. Can't stop now... I've trav-eled so far to


  
 change this lone - ly life. — I want to know what love is. —


  
 I want you to show me.


  
 I want to feel what love is. — I know you can show me. —



  
*D.S. and fade*

— me.




# I WILL ALWAYS LOVE YOU

Words and Music by  
DOLLY PARTON

**Freely**

If I should stay, I would...  
on - ly be in your way.  
So I'll go, but I...  
know I'll think of you ev - 'ry step of the way.

**Slowly**

A                    F#m                    Dmaj7                    E                    A                    F#m  
I will always love you.

Dmaj7                    E                    A(add2)

I will always love you.



A                      F#m                      D                      E                      A                      F#m

will al - ways love you. I

D                      E                      A                      D/A                      A                      C#m/E Cm/E                      Bm/E

D.S.

will al - ways love you.

CODA              Dmaj7                      E                      B                      G#m

love. And I

molto rit.

ff                      a tempo

(Drums)

Emaj7      F#  
B      G#m 4th  
C#m7      F#

— will always love you. — I will al - ways love —

B      G#m 4th  
Emaj7      F#  
B      G#m 4th

you. I will al - ways love you. I will al -

C#m7 4th  
F#  
B      G#m 4th  
Emaj7      F#

— ways love you. 3 I will al - ways love

B                    G<sup>#</sup>m                    Emaj7                    F<sup>#</sup>

you.                    I. I will always love you.

rit. e dim.

N.C.                    Emaj7                    B/D<sup>#</sup>

you.                    You,                    darling, I love you.                    Ooh, I'll

a tempo

E/F<sup>#</sup>                    F<sup>#</sup>                    B(add2)

always, I'll always love you.

rit. e dim.                    mp

*Additional Lyrics*

3. I hope life treats you kind.  
And I hope you have all you've dreamed of.  
And I wish to you, joy and happiness.  
But above all this, I wish you love.

# I'D DO ANYTHING FOR LOVE

(But I Won't Do That)

Words and Music by  
JIM STEINMAN

Moderately fast

D

*mf*

D/A

D/E

D/A

D/E

D/E      D/F#      D/G      D/E      D/F#

1-4      D/A      5      D/A      D/E      D/F#

D/G      D/E      D/F#      D/A

A(no3rd)

Slower, somewhat freely (Tempo II)

D

Asus/E

And I would do an - y - thing — for love.

rall.

Asus

D

A/D

G/D

I'd run right in - to hell and back.

I would do

D

Asus/E

Asus

an - y - thing for love.

I'll nev - er lie to you and

D

A/D G(add9)/D

Bm

that's a fact.

But I'll nev - er for - get the way you

F#m/A

G(add9)

A

feel right now, oh no, no way. And I would do



an - y - thing \_ for love, but I won't do \_ that.



No, I won't do \_ An - y - thing \_ for love, oh, I would do  
that.



an - y - thing \_ for love.

I would do an - y - thing \_ for love,



but I won't do \_ that.

No, I won't do \_

## Tempo I



*that. (Vocal 1st time only)*

Gmaj7



A



Bm

G(add9)



Some days it don't come eas - y,  
Some days I pray for si - lence,

some days it don't  
some days I pray —

Em7

— come hard. — Some days it don't come at all and  
— for soul. — Some days I just pray to the god of

D

Bm

these are the days— that nev - er end.— Some nights you're breath -  
sex and drums and rock 'n' roll. Some nights I lose

G(add9)

- ing fire, some nights you're carved in ice.  
the feel - ing, some nights I lose con - trol.

Em7

D

Some nights you're like noth - ing I've ev - er seen be - fore or  
Some nights I just lose it all when I watch you dance and the

G

D

will a - gain. May - be I'm era - zy, but it's  
thun - der rolls. May - be I'm lone - ly, and that's all I'm

(Half-time feel)

D  Asus  A 



save me. No one else can save me now but you. keep.

Em

C<sup>#</sup>dim7

As long as the plan - ets are turn - ing,  
As long as the wheels are turn - ing,  
as long as the stars -  
as long as the fires -

(End half-time feel)

G  
G

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features lyrics: "are burn - ing," repeated twice, followed by "as long as your dreams" and "as long as your prayers," also repeated twice. The bottom staff is for the guitar, showing chords in G major (G, C, D, B) and a bass staff below it. The vocal part includes eighth-note patterns and rests, while the guitar part shows strumming and bass notes.

## Tempo II



true, you bet - ter be - lieve \_\_\_\_ it that I would do an - y - thing \_\_\_\_ for love  
true, you bet - ter be - lieve \_\_\_\_ it that I would do an - y - thing \_\_\_\_ for love

*molto rall.*



and I'll be there un - til the fi - nal act.  
and you know it's untrue and that's a fact.



I would do an - y - thing \_\_\_\_ for love and I'll take a vow and  
I would do an - y - thing \_\_\_\_ for love and there'll nev - er be no



seal a pact.  
turn - ing back.

But I'll nev - er for - give my - self if  
But I'll nev - er do it bet - ter than I


**F#m/A**  

**G(add9)**  

**A**

we don't go all the way long.  
 do it with you. So to - night.)  
 So long. I would do


D Gsus2 Asus D Gsus2 Asus/E

an - y - thing for love. Oh, I would do an - y - thing for love.

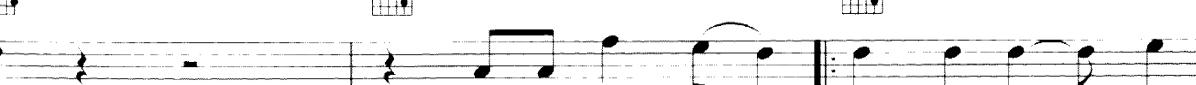
D                    Gsus2                    Asus

To Coda

## Tempo I

 G(add9)  
 Asus  
 D

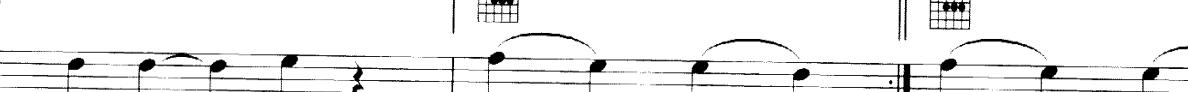
that. No, I won't do that. I would do an -



Bm

- y - thing - for love. an - y - thing you've been dream - ing of.

 G  
 1, 2 A  
 3 A



D

Em7

D/F#

that.

Musical score for piano and guitar. The piano part consists of two staves: bass and treble. The bass staff has eighth-note patterns. The treble staff has eighth-note patterns. The guitar part is in the top right corner, showing chords Gsus2 and Em7 with their respective chord diagrams.

D/F#  


Asus  


I



Em7  


2



A  


D.S. al Coda

CODA G(add9)  

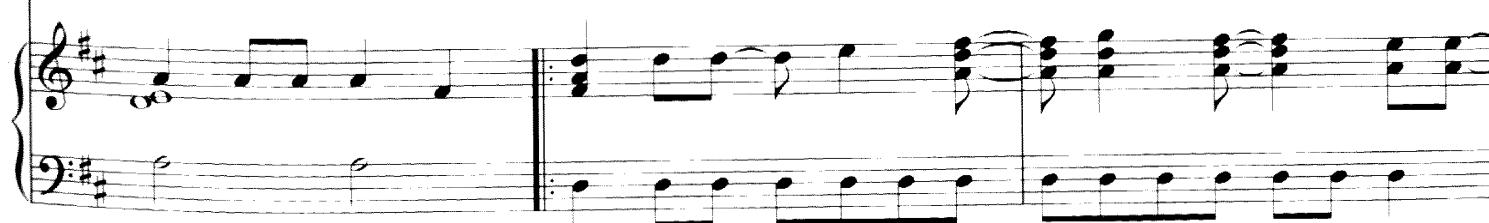

that, no,



## Tempo I

Asus  
D  


no, no, I won't do... I would do an - y - thing... for love.



Bm 

G 

— an - y - thing you've been dream - ing of, but I just

{

{

{

1-6 A 

7 A 

won't do that. won't do But I'll

{

{

{

rit.

## Tempo II

Bm 

F#m/A 

G(add9) 

nev - er stop dream - ing of you ev - ry night of my life, no

that.

{

{

{

Asus 

D 

Asus/E 

way. I would do an - y - thing for love, oh. I would do

{

{

{

Musical score for 'I Would Do Anything for Love'. The score consists of two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It includes lyrics: 'an - y - thing — for love.', 'I would do an - y - thing — for love.', and a final section starting with 'I'. Chords indicated above the staff are D (at the beginning), Asus/E (at the first 'y'), D (at the second 'y'), and Asus/E (at the end). The bottom staff features a bass clef, a key signature of one sharp (F#), and a common time signature. It shows a continuous bass line consisting of eighth-note patterns.

D/A      A      G(add9)      Asus  


but I won't do \_\_\_ that,  
 no, I won't do \_\_\_  
*(Girl:)* Will you

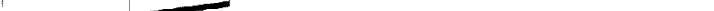












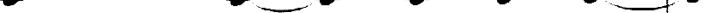
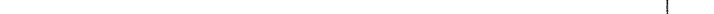
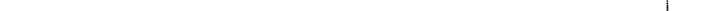








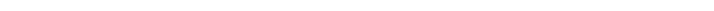






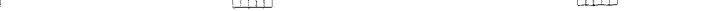








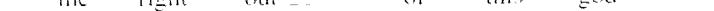


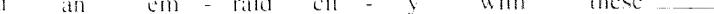

















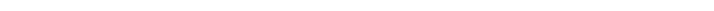





















































































































































































































































<img alt="Guitar chord diagrams for D, Gsus2, and Asus." data-b

 D       Gsus2       Asus/E  
 get me right out of this god for - sak - en town?  
 build an em - rald cit - y with these grains of sand?  
 Will you  
 Can you

D Gsus2 Asus A

make it all a lit - tle less cold?  
give me some - thing I can take home? (Boy:) I can do  
(Boy:) I can do

G(add9) Asus A D Gsus2

that, that, I can do that, (Girl:) Will you hold me sa - cred? Will you  
(Girl:) Will you ca - ter to ev -'ry fan - ta

Asus D Gsus2 Asus/E

hold me tight? Can you col - or - ize my life, I'm so sick  
sy I got? Will you hose me down with ho - ly wat - er

D Gsus2 Asus

if of black and white? Can you make it all a lit - tle less old?  
I get too hot? Will you take me plac - es I've nev - er known?

## G(add9)



(Boy:) I can do \_\_\_\_\_ that. Oh, \_\_\_\_\_  
 (Boy:) I can do \_\_\_\_\_ that. Oh, \_\_\_\_\_

1

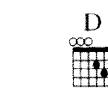


2



no, \_\_\_\_\_ I can do \_\_\_\_\_

(Girl:) Will you



that.  
 (Girl:) Af - ter a while \_\_\_\_\_ you'll for - get \_\_\_\_\_ ev - 'ry - thing. It was a



brief in - ter - lude \_\_\_\_\_ and a mid - sum - mer night's fling and you'll

D                    Gsus2                    Asus                    G(add9)

see that it's time to move on. — (Boy:) I won't do that.

Asus                    D                    Gsus2                    Asus

I won't do that.  
I know the ter - ri - tor - y. I've been a - round.  
It - ll

D                    Gsus2                    Asus/E                    D                    Gsus2

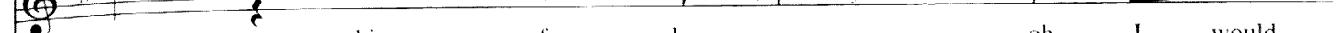
all turn to dust and we'll all fall down.  
Soon - er or lat - er you'll be

A                    D/A                    Asus                    Gsus2                    Slower                    Asus

screw-ing a - round. (Boy:) I won't do that.  
No, I won't do

 D  
 Asus/E

An - y - thing for love,  
 that. oh. I would do



G(add9)

but I won't do \_\_\_\_\_ that,

Asus

D

no, I won't do that.

Piano accompaniment: The piano part consists of two staves. The upper staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a steady eighth-note bass line and a harmonic progression involving chords like Asus, D, and G. The lower staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It provides harmonic support with sustained notes and eighth-note patterns.

# IF YOU LEAVE ME NOW

Words and Music by  
PETER CETERA

Moderately slow

The musical score consists of four staves. The top staff shows a guitar part with chords C, G/C, C, G/C, C, G/C, C, G/C, C, G/C, C. The second staff is a piano/vocal staff with a dynamic marking of *mf*. The third staff is another piano/vocal staff. The fourth staff shows a guitar part with chords Em7, Am7, D7.

**Chorus:**

- Chords:** Cmaj7, Am7
- Lyrics:** If you leave me now, — you'll take a - way the big - gest part —  
leave me now, — you'll take a - way the ver - - y heart —

**Bridge:**

- Chords:** Em7, Am7, D7
- Lyrics:** Ooh, no, ba - by, please —  
Ooh, no, ba - by, please —

**Outro:**

- Chords:** G, C, G, C, C
- Lyrics:** — don't go. — And if you —  
— don't go. — Ooh, —

Am7 D7 G C G C

girl, I just want you to stay.

F9sus B♭m/F

A love like ours is love  
We've come too far to leave

F Am7

that's hard to find.  
it all be hind.

How could we let ...  
How could we end ...

F G 1,3 C Am7 E7 2,4 C

it slip a-way?  
it all this way?

When to-mor -

Em7 Am7 Dm Em

row comes, then we'll both re - gret the things we said to - day.

Fm Cmaj7

To Coda Ø

Am7 Em7

Am7 D G C

D.S. al Cod  
(with repeats)

## CODA

$\emptyset$

Cmaj7

If you leave me now, you'll

Am7

Em7

take a - way the big - gest part \_\_\_\_ of me. \_\_\_\_\_  
Ooh, \_\_\_\_\_

Am7

D7

G

no, \_\_\_\_ ba - by, please \_\_\_\_ don't \_\_\_\_ go, \_\_\_\_

C Am7 D7 G  
 C G C G C Am7 D7  
 Ooh, girl, just  
 Ooh, ma - ma, I just  
 got to have you by my side.  
 got to have your lov - in'. }  
 Repeat and Fade  
 Ooh,

## I'LL BE

Words and Music by  
EDWIN McCAIN

Gently

C5

S

2

C

F

The strands in your eyes — falls —

that col - or them —  
an - gry on the

C

G/B

won - der ful — stop me — and steal my — breath.

tin roof as — we lie — a - wake in my bed.

F/A

C

F

And em - 'ralds from moun - tains you're thrust towards the sky,

And you're my sur - viv - al, you're my liv - ing proof.

*Original key: B Major. This edition has been transposed up one half-step to be more playable.*

C G/B

my love is never revealing their depth.

F/A C G/B F/A

And tell me that we belong to - .

G/B C G/B F/A

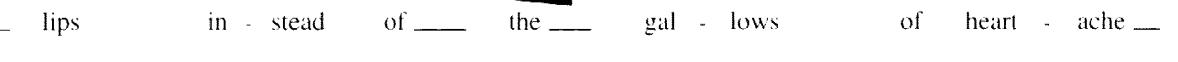
gether. Dress it up with the trappings of love.

G C G/B F/A

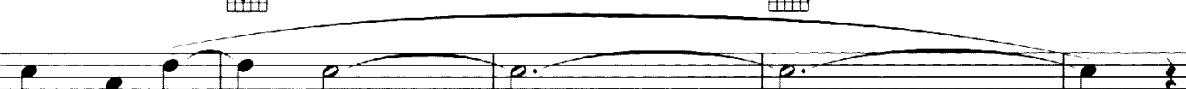
I'll be captivated. I'll hang from.

 G/B       C       G/B

your — lips            in - stead    of — the — gal - lows    of    heart - ache —    that



 F/A  
 G(add4)


 The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melody line with various note heads and rests, and a harmonic line consisting of chords. The bottom staff is for the guitar, showing a bass clef, an empty key signature box, and a common time signature. It features a bass line with quarter notes and eighth notes. A brace groups the two staves together.

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "I'll be your cry - in' shoul - der, \_\_\_\_\_ I'll \_\_\_\_\_ be \_\_\_\_". Above the melody are four chord diagrams: C (G, B, D), Am7 (D, F#, A, C#), F (A, C, E), and C (G, B, D). The bottom staff shows a harmonic bass line with a bass clef, a treble clef, and a bass clef. The bass line consists of eighth notes and quarter notes.

F C

bet - ter when I'm old - er, I'll \_\_\_\_\_ be \_\_\_\_\_ the

G/B F/A C5 Esus2

great - est fan of your life.

C5 G/B Fsus2/A D.S. al Coda

And

## CODA

Am7

And I've \_\_\_\_\_ dropped out, I've burned up, I

G  
F  
F(add9)  
F  
F(add9)

fought my way back from the dead.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures. Measure 11 begins with a forte dynamic (F) and contains eighth-note chords in both staves. Measure 12 begins with a piano dynamic (P) and contains eighth-note chords in both staves.

A musical score for 'Hotel California' featuring a guitar part and lyrics. The score includes three chords: Am7 (with a diagram of the guitar fretboard), G (with a diagram of the guitar fretboard), and F (with a diagram of the guitar fretboard). The lyrics are: tuned in, turned on, re - mem - bered \_ the thing that you.

A musical score for two voices, Treble and Bass, spanning six measures. The Treble voice (top staff) begins with a half note, followed by a quarter note, a half note, a quarter note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note. The Bass voice (bottom staff) begins with a half note, followed by a quarter note, a half note, a quarter note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note.

A handwritten musical score for guitar. It features a treble clef staff with six measures. The first five measures have a dotted half note followed by a fermata. The sixth measure has a dotted half note followed by a fermata. Above the sixth measure, the text "Bb sus2" is written, followed by a small guitar chord diagram with the label "6fr".

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a continuous sequence of eighth-note chords and sixteenth-note patterns. The bottom staff uses a bass clef and shows sustained notes and quarter-note patterns. The music is in common time.

G(add4) C F  

 I'll be your cry - in' shoul - der, \_\_\_\_\_



C G/B F/A C  
 I'll be your love today  
 I'll be your love today

 F  
 C

bet - ter when I'm old - er, \_\_\_\_\_ I'll \_\_\_\_\_ be \_\_\_\_\_ the











G/B                    F/A                    C                    Gsus/F  
  
  
  


great - est            fan        of        your \_\_            life, \_\_\_\_\_  
 life. \_\_\_\_\_ *Instrumental solo - ad lib.*


**Csus2**

**G/B**

**F/A**

**Repeat and Fade**

**Optional Ending**

**C**

the great - est \_\_ fan of your \_\_ life. \_\_\_\_\_

# I'LL BE THERE

Words and Music by BERRY GORDY  
HAL DAVIS, WILLIE HUTCH and BOB WES

Moderately




You and I must make a pact.  
We must bring sal -



va - tion back.

Where there is love,

I'll



be there.  
(I'll be there.)

I'll reach out my  
I'll be there to pro - tect



hand to you,

I'll have faith in all you do.  
with an un - self-ish love \_\_\_\_\_ that re - spects \_\_\_\_\_ you. \_\_\_\_\_)



Just call my name \_\_\_\_\_ and I'll be there. (I'll be there.)



I'll be there ... to com - fort you, build my world \_\_\_\_ of dreams a - round \_\_\_\_ you.



I'm so glad I found you.

I'll be there with a love so strong.

I'll be your strength. \_\_\_\_\_

B<sub>b</sub>

To Coda

B<sub>b</sub>/C

F

C/E

you know I'll keep hold - ing on. — Let me fill your heart — with joy and laugh - ter.

Dm

Dm/C

Am7

B<sub>b</sub>

Gm7

To - geth - er - ness, well it's all I'm af - ter. — Just call my

B<sub>b</sub>/C

F

C7sus

D.S. al Coda

name and I'll be there. (I'll be there.)

CODA

B<sub>b</sub>/C

hold - ing on. —

F C/E Dm Dm/C

If you should ev - er find some - one \_\_\_ new, \_\_\_ I know she'd bet - ter be \_\_\_

Am7 B♭ Gm7 B♭/C

good - to you, \_\_\_ 'cause if she \_\_\_ does - n't, then I'll \_\_\_

F C7sus F

be there. \_\_\_ Don't you know, ba - by. I'll be there. \_\_\_  
(I'll be there.)

C/E Dm Dm/C Am7

I'll be there. \_\_\_

B<sub>b</sub> G<sub>m7</sub> B<sub>b</sub>/C F

Just call my name \_\_\_\_\_ and I'll \_\_\_\_\_ be there. \_\_\_\_\_

1 C7sus 2 Freely B<sub>b</sub> G<sub>m7</sub>

Just call my name \_\_\_\_\_

B<sub>b</sub>/C F

and I'll \_\_\_\_\_ be there. \_\_\_\_\_

a tempo

E<sub>b</sub> B<sub>b</sub> F E<sub>b</sub> B<sub>b</sub>

molto rit.

# I'LL BE THERE FOR YOU

Words and Music by JON BON JOVI  
and RICHIE SAMBORA

Moderately slow, in 2

The musical score consists of three staves. The top staff is a treble clef staff with lyrics. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Chords are indicated above the treble staff: D, Em, and G. The tempo is moderately slow, in 2.

**Treble Staff Lyrics:**

- Chord D: I guess this time you're real - ly leav - ing, good times,
- Chord Em: (lyrics continue from previous measure)
- Chord G: I now heard they have suit - case their own say good - hid - ing
- Chord D: bye. place. And as — my Well, I — can

**Bass Staff:**

- Chord D: (lyrics continue from previous measure)
- Chord Em: (lyrics continue from previous measure)
- Chord G: (lyrics continue from previous measure)
- Chord D: (lyrics continue from previous measure)

bro - ken heart \_ lies bleed - ing,  
 prom - ise you \_ to - mor - row,  
 you say \_ true love -  
 but I \_ can't buy -

D

is back      su - i - cide.  
                yes - ter - day.

Sheet music for two voices and piano. The top staff is soprano, the bottom staff is alto, and the bass staff is for the piano. The piano part consists of eighth-note chords in the right hand and bass notes in the left hand. The vocal parts have lyrics corresponding to the chords above them.

*Tacet*

You say you cried a thousand rivers,  
And Baby, you know my hands are dirty,

**G**

but I want-ed to but now you're swim-ming be your Val-en -

D

the shore.  
tine.

You left  
I'll be  
me  
the

Em

drown - ing in my  
wa - ter when you get  
tears \_\_\_\_\_  
thirst - y,

G

A7

and you won't  
when you get  
save me  
drunk, I'll  
an - y - more.  
be the wine.

A

Tacet

I'm pray - in' to God — you'll give me one more chance, girl.

 D

I'll be there for you, these five words I

*mf*

 Bm

 G

swear to you. — When you breathe I wan-na be the air for you.

 A

 C

 G

 D

I'll — be there for you. I'd live and I'd die for you,

 Bm

 G

I'd steal the sun from the sky for you. Words can't say what a

 Bm

 G

A                    C                    G                    1. D

love can do. I'll \_\_\_ be there for you.

I know you know \_\_\_ we've had \_\_\_ some

you.

I was - n't there \_\_\_ when you \_\_\_ were

hap py.

and I was - n't there \_\_\_

D

A/C#

when you were down, \_\_\_\_\_ child. \_\_\_\_\_

Bm

G

Did - n't mean to miss — your birth - day, ba - by.

I wish I'd seen you blow — those can - dles out. —

A

*Tacet*

*D.S. ♫ and fade*

# I'LL MAKE LOVE TO YOU

Words and Music by  
BABYFACE

Slowly, in a steady 2

The sheet music consists of four staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of two sharps. It includes three guitar chord boxes above the staff: D, Bm7, and Em7. The middle staff shows a piano part with a treble clef and a bass clef, with three guitar chord boxes above: G/A, A, and D. The third staff shows a piano part with a treble clef and a bass clef, with three guitar chord boxes above: Em, D, and C. The bottom staff shows a piano part with a treble clef and a bass clef, with three guitar chord boxes above: D/A, G/A, and D. Below the bottom staff, the lyrics are written under the notes:

Close your eyes, lax,  
make let's go  
wish, slow,  
and blow I ain't



Em7 Gmaj7/A D  
 an - y - thing. — Girl, you need on - ly ask. } I'll make love to you like you  
 ev - er you ask me, you know I could do. }  
  
 Bm7 Em7 G/A A  
 want me to and I'll hold you tight, ba - by, all through the night. I'll make  
  
 D Bm7 Em D To Coda ♪  
 love to you when you want me to and I will not let go till you  
  
 1 C Gmaj7/A  
 tell me to. — Girl, re -

This sheet music page contains three staves of musical notation. The top staff is for the voice, starting with a G major chord (G, B, D) and transitioning to a D major chord (D, F#, A). The middle staff is for the piano, showing harmonic changes corresponding to the vocal line. The bottom staff is also for the piano. The lyrics are integrated into the music, with the vocal line continuing from the previous page. Chords shown include Em7, Gmaj7/A, Bm7, Em7, G/A, A, D, and C. The vocal line includes phrases like 'anything', 'Girl, you need on - ly ask.', 'ev - er you ask me, you know I could do.', 'want me to and I'll hold you tight, ba - by, all through the night. I'll make', 'love to you when you want me to and I will not let go till you', and 'tell me to. — Girl, re -'. The piano part provides harmonic support throughout the piece.

2 C F#m7 B/D#  
 tell me to. Ba - by, to - night is your night and I

Em7 A9sus A/G F#m7  
 will do you right. Just make a wish on your

B/D# Em7 D  
 night, an - y - thing that you ask. I will

C Gmaj7/A D.S. al Coda  
 give you the love of your life, your life, your life. I'll make

**CODA**

**C**      **Asus**      **D**

tell me to. I'll make love to you like you  
*Instrumental ad lib. and Fade*

**Bm7**      **Em7**      **G/A**      **A**

want me to and I'll hold you tight, ba - by, all through the night. I'll make

**D**      **Bm7**      **Em**      **D**

love to you when you want me to and I will not let go till you

**C**      **Gmaj7/A**

**Repeat ad lib. and Fade**

tell me to.

# I'LL STAND BY YOU

Words and Music by CRISSIE HYDE  
TOM KELLY and BILLY STEINBERG

Moderately slow

The sheet music consists of eight staves of musical notation. The first staff shows a treble clef, a key signature of two sharps, and a time signature of 4/4. It includes four guitar chords: D, Bm, A, and G. The second staff continues with the same key and time signature, featuring lyrics "Oh," "why you look so sad," and "the tears are in your". The third staff begins with a treble clef and a key signature of one sharp. It contains lyrics "eyes, come on and come to me now. And don't be a-shamed to". The fourth staff continues with the same key and time signature, featuring lyrics "come on and come to me now. And don't be a-shamed to". The fifth staff begins with a treble clef and a key signature of one sharp. It contains lyrics "cry, let me see you through, 'cause I've seen the dark side too.". The sixth staff continues with the same key and time signature, featuring lyrics "let me see you through, 'cause I've seen the dark side too.". The seventh staff begins with a treble clef and a key signature of one sharp. It contains lyrics "cry, let me see you through, 'cause I've seen the dark side too.". The eighth staff continues with the same key and time signature, featuring lyrics "let me see you through, 'cause I've seen the dark side too.". The music concludes with a final staff showing a treble clef and a key signature of one sharp.

F#m                    Bm                    F#m                    Bm

When the night falls on you, you don't know what to do, noth-ing you con -

G                    A                    D

fess could make me love you less. I'll stand by you, I'll stand by

Bm7                    Am7                    G                    D                    F                    G

you, won't let no-bod-y hurt you, I'll stand by you.

C                    Em

So, if you're mad, get mad; don't hold it all in -

F C/G G/B C Am

side, come on and talk to me now. And hey, what you got to

Em F Am G

hide? I get an-gry too, well, I'm a lot like you. When you're

Em Am Em Am

stand - ing at the cross - roads and don't know which path to choose, let me come a

F G7sus

long, 'cause e - ven if you're wrong, I'll stand by

This musical score consists of four staves. The top staff is for the vocal part, featuring lyrics and corresponding chords (F, C/G, G/B, C, Am) above the notes. The second staff is for the piano, providing harmonic support. The third staff is also for the piano, likely indicating bass or harmonic notes. The bottom staff is for the vocal part, continuing the lyrics and chords. The score is divided into four distinct sections, each starting with a different chord and a new set of lyrics.

D                      Bm7                      Am7                      G

you, I'll stand by you, won't let no-bod-y hurt you. I'll stand by

D                      Bm7                      Am7                      G

you, take me in in-to your dark-est hour, and I'll nev-er de-sert you, I'll stand by

D                      Bm7                      G

you.

Bm                      A                              F#m                      Bm

And when, when the night falls

F#m                    Bm                    G                    A                    A/C#

— on you, ba - by, you're feel-ing all a - lone, you won't be on your own. I'll stand by

D                    Bm7

you, I'll stand by you, won't let no-bod - y hurt.

Am7                    G                    D

— you. I'll stand by you, take me in in - to your

Bm7

dark - est hour, and I'll nev - er de - sert you. I'll stand by

Repeat and Fade

G

# IRIS

Words and Music by  
JOHN RZEZNIK

With a steady pulse

2

And I'd give up for - ev - er to touch  
I could taste is this mo -  
fight the tears that ain't com -

you - ment, - ing, cause I know that you feel me some...  
and all I can breath is your...  
or the mo - ment of truth in your...

how. You're the clos - est to heav - en that I'll...  
life. And soon - er or lat - er it's o -  
lies. When ev - ry - thing feels like the mov -

G5  str

Bm 

ev - er be and I don't wan - na go  
ver. I just don't wan - na miss  
ies, yeah, you bleed just to know

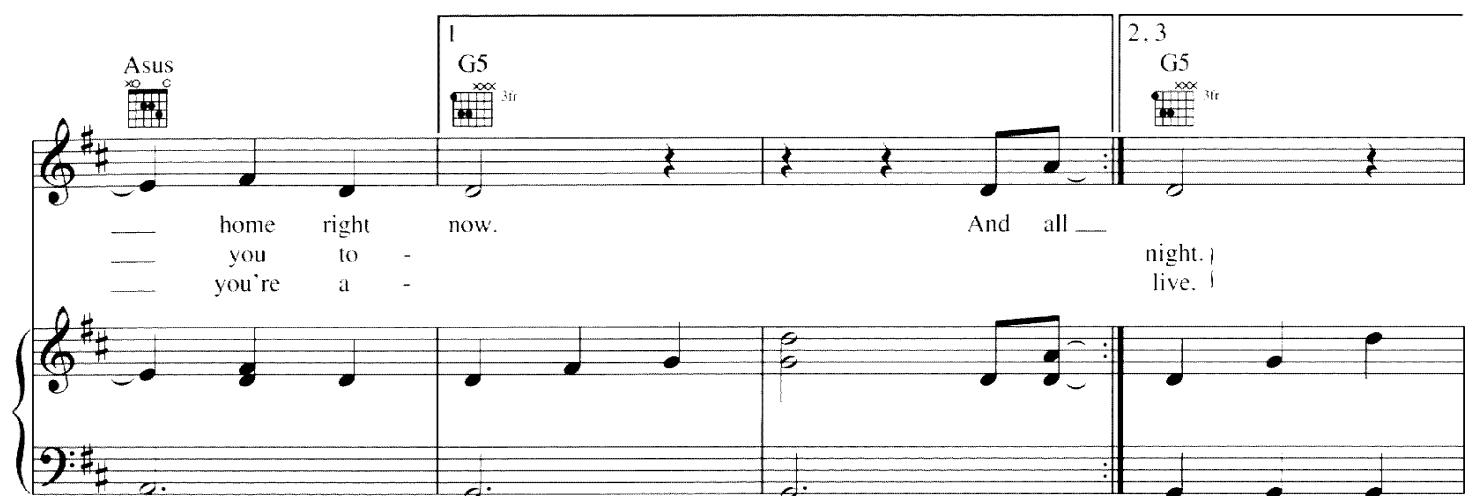


Asus  str

1 G5  str

2, 3 G5  str

home right now. And all night.  
you to - live.  
you're a -

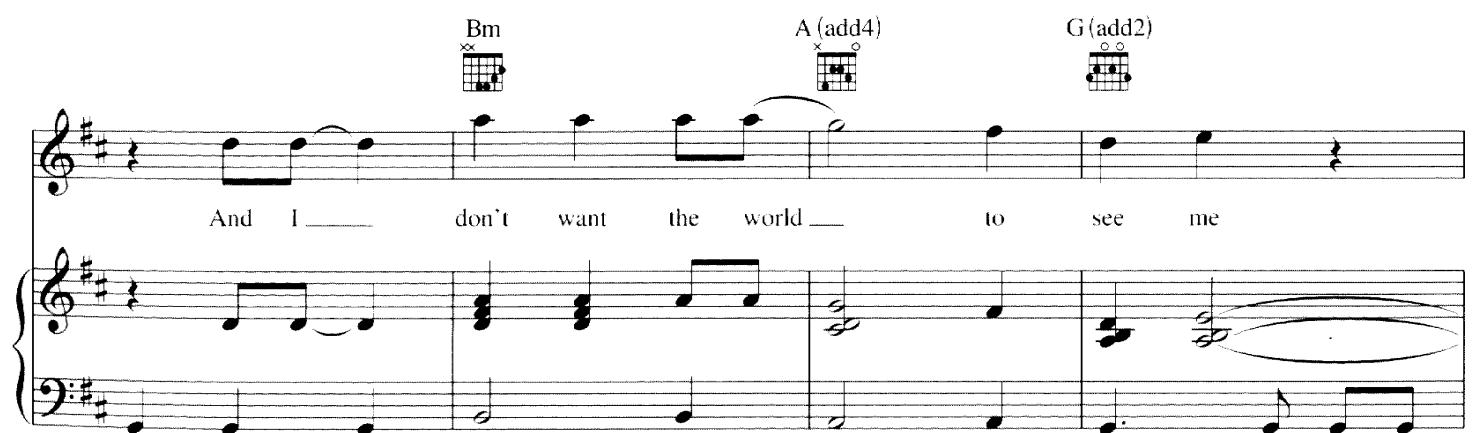


Bm  str

A (add4) 

G (add2) 

And I don't want the world to see me



Bm  str

D/A 

G 

'cause I don't think that they'd understand.



Bm

A (add4)

When ev - ry - - thing's \_ made to be \_ bro -

Music staff: Treble clef, key signature of two sharps, time signature 4/4. Notes include quarter notes, eighth notes, and sixteenth-note patterns.

G

Bm

- ken I just \_ want \_ you to know \_

Music staff: Treble clef, key signature of two sharps, time signature 4/4. Notes include eighth notes and sixteenth-note patterns.

A (add4)

G

To Coda ○

— who I am.

Music staff: Treble clef, key signature of two sharps, time signature 4/4. Notes include eighth notes and sixteenth-note patterns. The last measure ends with a circle with a dot inside, indicating a coda.

Bm

Bm9

Gmaj7

Music staff: Treble clef, key signature of two sharps, time signature 4/4. Notes include eighth notes and sixteenth-note patterns.

Bm

A (add4)

When ev - 'ry - - thing's \_ made to be \_ bro -

Three staves of musical notation for voice and piano. The vocal line starts with a dotted quarter note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

G

Bm

- ken I just \_ want \_ you to know \_

Three staves of musical notation for voice and piano. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment features eighth-note chords.

A (add4)

G

To Coda ♪

— who I am.

Three staves of musical notation for voice and piano. The vocal line continues with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords. A "To Coda" instruction is present.

Bm

Bm9

Gmaj7

Three staves of musical notation for voice and piano. The vocal line includes eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords.

Bm                    Bm9                    Gmaj7                    D.S. al Coda  
 (Take 2nd ending)

And you can't

## CODA

N.C.

1                    2

G                    Gmaj7                    Gmaj7                    G

A musical score for guitar and bass. The top staff is for the guitar, showing chords Bm, Bm7, Bm, G, and Gmaj7. The bottom staff is for the bass, showing a continuous eighth-note pattern. The key signature is B major (two sharps), and the time signature is 4/4.

A musical score for guitar and bass. The top staff is for the guitar, which is set to play in B major (Bm) with a 12-bar blues progression. The bottom staff is for the bass. The score includes three chords: Bm (with a guitar chord diagram), Bm9 (with a guitar chord diagram), and another Bm (with a guitar chord diagram). The bass part consists of eighth-note patterns.

A musical score for a six-string guitar. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef. The score consists of four measures. Measure 1 starts with a G chord (three dots) and ends with a Gmaj7 chord (two dots). Measure 2 begins with a Gmaj7 chord (two dots) and ends with a Bm (add4) chord (one dot). Measure 3 begins with a Bm (add4) chord (one dot) and ends with a Bm11 chord (one dot). Measure 4 begins with a Bm11 chord (one dot).

A musical score for guitar and bass. The top staff is for the guitar, showing chords Bm(add4) and G, followed by a bass line. The bottom staff is for the bass, showing a continuous line of eighth notes. The score includes a key signature of one sharp, a time signature of common time, and a dynamic marking of piano.

Bm (add4)



Bm9



Bm



Gsus2



D/F#



Gsus2



Bm



Gsus2



D/F#



Bm7

Bm7

Gsus2

D/F#

Gsus2

D/F#

Bm9

Bm9

Bm

Bm

A  
G5  
3fr

N.C.

Bm  
A (add4)  
G5  
3fr

Bm  
A (add4)  
G (add2)

And I \_\_\_\_\_ don't want the world \_\_\_\_\_ to see \_\_\_\_\_ me

Bm                    D/A                    G

'cause I \_\_\_\_ don't \_\_\_\_ think that they'd \_\_\_\_ un - der - stand.

Bm                    A (add4)                    G

When ev - 'ry - thing's \_\_\_\_ made to be \_\_\_\_ bro - ken

Bm                    A (add4)

I just \_\_\_\_ want \_\_\_\_ you to know \_\_\_\_ who I \_\_\_\_

G

am. \_\_\_\_\_ And I \_\_\_\_\_

2

G

Bm

am. I just want you to know ...

A (add4)

1,2

G

— who I am. I just want...

3

Bm7

A (add4)/C♯

D5

am. *Vocal 1st time only*

Bm

Asus

G5

Repeat and Fade

Optional Ending

## IS THIS LOVE

Words and Music by DAVID COVERDALE  
and JOHN SYKES

263

265

Very slow



Play 3 times

*mf*

F

Em7

I should have known better than to  
I find I spend my time  
I can't stop the feeling I've

Bm7

C

Em7

let you go — a - lone.  
wait - ing on — your call.  
been this way — be - fore.

It's times like these I can't  
How can I tell you, babe, my  
But with you I've found the key to

Bm7

C

Em7

make it on my own.  
back's a - gainst the wall?  
o - pen an - y door.

Wast - ed days — and  
I need you by my side to  
I can feel my love for you grow-ing

Bm7 C To Coda

sleep - less nights. and I can't wait to see you again  
 tell me it's all right, 'cause I and  
 strong er day by day,

F 2

don't think I can take any more

Is this love that I'm feel -

D/C Bm7

ing? Is this the love that I've been

C      Bm7      Am7      G      C

search - ing for? Is this love or am I

D/C      Bm7      C      Bm7      Am7      G      G/F

dream - ing? This must be love, 'cause it's real - ly got a hold on me.

F      Em7

a hold on me.

Bm7      C      Em7      Bm7      C

D.S. al Coda

**CODA**

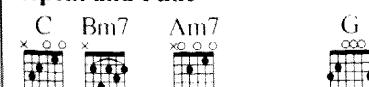
I can't wait to see you again \_\_\_\_\_ so I can

Fmaj9

hold \_\_\_\_\_ you in my arms. Is this love \_\_\_\_\_ that I'm feel - or am I

D/C

- ing? } dream - ing? } Is this the love \_\_\_\_\_ that I've been

**Repeat and Fade****Optional Ending**

search-ing for? \_\_\_\_\_ Is this love \_\_\_\_\_ search-ing for? \_\_\_\_\_

*rit.*

# ISLANDS IN THE STREAM

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately, with a beat ( $\text{C} = \frac{3}{4}$ )

Guitar chords shown above the first four measures:

- Measure 1: C (x o o)
- Measure 2: Em (o ooo)
- Measure 3: Fsus2 (xx o ^)
- Measure 4: Gsus (x ooo) 3fr

Instrumentation: Treble and Bass staves. Dynamics: mp.

Guitar chords shown above the next four measures:

- Measure 5: C (x o o)
- Measure 6: Em (o ooo)
- Measure 7: Fsus2 (xx o ^)
- Measure 8: Gsus (x ooo) 3fr

Guitar part for the verse lyrics:

Ba - by, when I met you, there was peace un - known.  
I can't live with - out you if the love has gone.

I set out to get you with a  
Ev - 'ry - thing is noth - ing when you

Guitar part for the chorus lyrics:

mf

Guitar chords shown above the bridge lyrics:

- Fsus2 (xx o ^)
- G7sus (x ooo)

Chorus lyrics:

fine - tooth comb. I was soft in - side; there was some-thing go - ing on.  
got no one, and you walk in the night, slow - ly los - ing sight of the

C  

real thing.

But You do some-thing to me that I  
that won't hap - pen to us and wecan't ex - plain;  
got no doubt;too hold me clos - er and I feel no pain. Ev -'ry  
deep in love, and we got no way out. And theFsus2  
C  
beat of my heart.  
mes - sage is clear;we got some-thing go - ing on.  
this could be the year of the real thing.Ten - der love is blind;  
No more will you cry;it re - quires a ded - i - ca - tion. All ...  
ba - by, I will hurt you nev - er. We

Fm6/Ab

C

..... this love we feel needs no con - ver - sa - tion. We ride it to - geth - er, uh -  
start and end as one, in love for - ev - er. We can ride it to - geth - er, uh -

huh.  
huh.

from one love to an - oth - er, uh - huh.  
from one love to an - oth - er, uh - huh.

(1,2.) Is - lands in

C

F

Dm7

the stream, that is what we are. No one in be-tween; how can we  
(3.) per - star; that is what you are, com - ing from a - far, reach-ing for

C

F

be wrong? Get a - way with me to an - oth - er world, and we re -  
the stars. Far a - way with me to an - oth - er place, and we re -

ly on each oth - er, uh - huh, from one lov - er to an - oth - er, uh -

ly on each oth - er, uh - huh, from one lov -

**C** **Dm7** **Dm7/G**

**C** **Em** **Fsus2** **Gsus** **D.S.**

huh.

**2** **Dm7** **Dm7/G** **C** **Em**

- er to an - oth - er, uh - huh.

**Fsus2** **Gsus** **C** **Em**

I'll be al -

Fsus<sup>2</sup> Gsus Dm<sup>7</sup> Dm<sup>7/G</sup>  
  
 right, oh. Get 'em, su - er to an - oth - er, uh -  


C Em Fsus<sup>2</sup>  
  
 huh. I'll be al - right. Good-bye, to - night.  


Gsus C Em  
  
 Good-night for now. Good - bye, to - night.  


Fsus<sup>2</sup> C/G Gsus C  
  
 Al - right, for now good - bye.  


# IT MUST HAVE BEEN LOVE

Words and Music by  
PER GESSLE

Moderately slow



no chord




It must have been love,

but it's



o - ver

now.

Lay a whis -

C

- per - ing on my pil - low, \_\_\_\_\_ leave \_\_\_\_\_  
we're to - geth - er, \_\_\_\_\_ that I'm sh

F G

win - ter on by the ground. \_\_\_\_\_ I wake up lon  
ter ed your heart. But in and out

C F

ly, a stare of si - lence in the bed  
side I turn to wa - ter like a tear

Dm G

room and all a - round. Touch me now,  
drop in your heart. And it's a hard

Am C

I close my eyes \_\_\_\_\_ and dream a -  
win - ter's day I dream a -

F G

way. } It must have been \_\_\_\_ love,  
way. }

C F

but it's o - ver now. It must have been \_\_\_\_ good,

Dm Am G

but I lost it some-how. It must have been \_\_\_\_ love,

1 C F

but it's o - ver now. From the mo - ment we touched,

Dm Am G

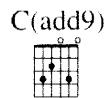
to the time that ran out. Make be - liev -

2 C Gm C

but it's o - ver now. It's where the wa - ter flows.

B<sub>b</sub>

It's where the wind \_ blows.



Piano part: Measures 1-4 show a steady bass line with eighth-note chords. The right hand plays eighth-note patterns.

Guitar part: Measures 1-4 show chords corresponding to the progression: Dm9, C(add9), Bb, and Dsus.



Piano part: Measures 5-8 show a steady bass line with eighth-note chords. The right hand plays eighth-note patterns.

Guitar part: Measures 5-8 show chords corresponding to the progression: F, C, and Bb.



It must have been love, but it's o - ver now.

Piano part: Measures 9-12 show a steady bass line with eighth-note chords. The right hand plays eighth-note patterns.

Guitar part: Measures 9-12 show chords corresponding to the progression: Bb, C7, and F.



It must have been good, but I lost it some - how.

Piano part: Measures 13-16 show a steady bass line with eighth-note chords. The right hand plays eighth-note patterns.

Guitar part: Measures 13-16 show chords corresponding to the progression: Bb, Gm, and Dm.

C F

It must have been love, but it's o - ver now

B♭ Gm Dm

from the mo - ment we touched, to the time that ran out.

C F

Yeah, must have been love, but it's o - ver now.

B♭ Gm Dm

It's all that I want - ed, now I'm liv - ing with - out.



# KEEP ON LOVING YOU

Words and Music by  
KEVIN CRONIN

Moderately

Piano/Vocal/Guitar Sheet Music

**Moderately**

**Piano (Left Hand)**

- F
- G/F
- Am/F
- G/F
- F
- G/F
- Am/F
- G/F
- F

**Vocal (Right Hand)**

*mf*

You should have seen by the look in my eyes, ba - by, there was some - thin' missin'.

**Piano (Left Hand)**

Am/F G/F F G/F Am/F G/F

You should have known by the tone of my voice, may - be,

**Piano (Left Hand)**

F G/F Am/F G/F F G

but you did - n't lis - ten. You played dead,

F G Am G

but you nev - er bled. In - stead you laid still in the grass all coiled up and hiss-

F G/F

- in'. And though I know all a -  
Instrumental

Am/F G/F F G/F Am/F G/F F

bout those men, still I don't re - mem - ber.

G/F Am/F G/F F G/F

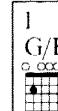
'Cause it was us, ba - by, way be - fore them, and we're still to - geth - er.

Am/F      G/F      F      G      F      G  
*Instrumental ends*)      And I meant      ev'-ry word I said. When I

Am      G      G/F  
 said that I love you I meant that I'll love you for - ev - er.

G/E      G/D      C      F      G      C  
 And I'm gon - na keep on lov - in' you, 'cause it's the on -

F      G      Am  
 ly thing I wan - na do. I don't wan - na sleep. I

      
       
   
  
 1                    2                    3

just wan-na keep on lov - in' you. Ba - by, I'm gon-na keep -

on lov - in' you. 'cause it's the on - ly thing I wan - na do.

      
 G

I don't wan - na sleep. I just wan - na keep on lov -

      
       
       
 Csus(add2)      
 

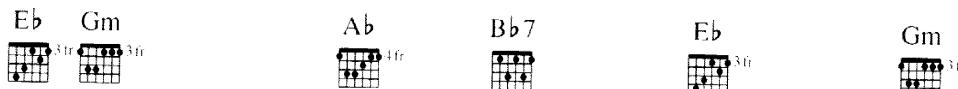
- in' you.

dim.      
 mp

# LET'S GET IT ON

Words and Music by MARVIN GAY  
and ED TOWNSON

**Slow Soul beat**



I've been real-ly try - in', ba - by,  
try-in' to hold \_ back this fee

*mf*



in' for so — long. And if you feel like — I feel, ba-by,



then come on, — on, — come on. Ooh, — let's get it on.

Ow, —

Ab 4fr Bb7 Eb Gm Ab Bb7  
 ba - by, Let's get it on. Let's love, ba - by, let's get it

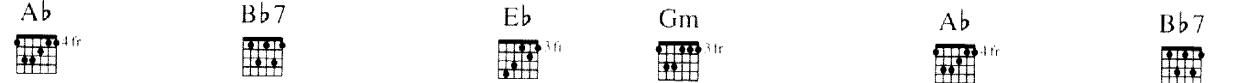
Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr  
 on. Su - gar, let's get it on.

Ab 4fr Bb7 Eb Ab 4fr Bb7  
 Ooh. We're all sen - si-tive peo - ple with so much

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr  
 to give. Un - der-stand - ing Sug-ar, since we got to be

A♭ B♭7 E♭ Gm A♭ B♭7 E♭ Gm  

 — let's live. I love you. There's noth - in' wrong

A♭ B♭7 E♭ Gm A♭ B♭7  

 — with me lov-in' you, Ba-by, no, no. And —

E♭ Gm A♭ B♭7 E♭ Gm  

 giv-in' your-self to me can nev-er be wrong if the love is true. Oh, ba - by,

A♭ B♭7 A♭ E♭ Gm  

 — ooh. Don't you know how sweet and won-der-ful life can be. Ooh.

A♭ E♭7 A♭

— ooh. — I'm \_\_\_\_\_ ask - in' you, \_\_ ba - by, to get it on with me..

E♭ Gm A♭ B♭7 A♭

— Ooh, — ooh, — ooh. — I ain't goin' to wor-

E♭ Gm A♭ B♭

— try. — I ain't goin' to push. — I won't push you, ba - by. Just

A♭ Em B♭7

come on, come on, come on, come on, come on, ba - by, stop beat in' 'round the bush., Hey,'

E♭                    Gm                    A♭                    B♭7

let's get it on. Ooh, ooh. Let's get it on.

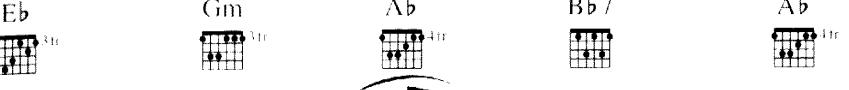
on. You know what I'm talkin' a - bout. Come on, ba - by. Hey, hey.

let your love come ... out. If you be-lieve in love, let's get it on.

Ooh. Let's get it on, ba - by, this min - ute.

Ab 4th Bb7 3rd Eb 3rd Gm 3rd Ab 4th Bb7 3rd  

  
 Oh, yeah, let's get it on. Ee, please

Eb 3rd Gm 3rd Ab 4th Bb7 3rd Ab 4th  

  
 get it on. Hey, hey. Come on, come on, come on, come on, come on, dar -  


Fm 3rd Bb7 3rd  

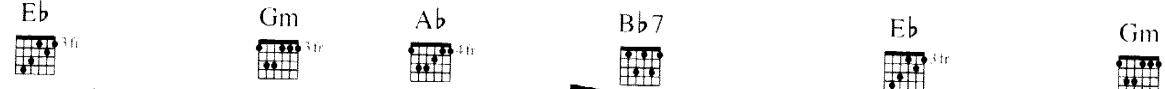
  
 lin', stop beat-in' round the bush. Oh, gon-na get it on.  


Eb 3rd Gm 3rd Ab 4th Bb7 3rd Eb 3rd Gm 3rd  

  
 Right with you, ba - by, I want to get it on. You don't have to wor -  


A♭ 4tr      B♭7      E♭ 3tr      Gm 3tr      A♭ 1tr      B♭7  

 - ry that it's wrong. If the spi-rit moves you, let me groove you. Good, let your love come

Eb 3tr      Gm 3tr      Ab 4tr      Bb7      Eb 3tr      Gm 3tr  

 down, oh. Get it on, — come on, — ba - by. Do you know I

A♭ 1tr      B♭7      Eb 3tr      Gm 3tr      Ab 4tr      B♭  

 mean it? — I've been sane - ti - fied. Hey, — hey. — Girl, you give me good  
*(fade)*

Eb 3tr      Gm 3tr      Ab 4tr      Bb7      Eb 3tr  

 feel - ings, — so good, — some-thin' like sum-mer - time.

# LET'S STAY TOGETHER

Words and Music by AL GREEN,  
WILLIE MITCHELL and AL JACKSON, JR.

Moderately

The musical score consists of four staves of music. The top staff is for the piano, showing chords Gm9, Am7, Gm7, Am7, Gm9, and Am7. The second staff is for the vocal part, with lyrics: "I'm, since, ba - by, I'm so in since we've been to - why peo - ple". The third staff is for the piano, showing chords Dm9 and C7. The fourth staff is for the vocal part, with lyrics: "Why, love with you. What ev - er you for geth - er, and turn a - round and break up." The fifth staff is for the piano, showing chords Bb and Bbm. The sixth staff is for the vocal part, with lyrics: "want to do is al - right with me. ev - er is what I need. make up, I just can't see." The bottom staff is for the bass guitar.



'Cause you make me feel so brand  
Let me be the one you come run - ning  
You'd never do that to ...



new, \_\_\_\_\_ and now \_\_\_\_\_ I want to  
to, \_\_\_\_\_ I'll \_\_\_\_\_ nev - er  
me, \_\_\_\_\_ so be - ing \_\_\_\_\_ a - round



To Coda

spend my life with you. \_\_\_\_\_ Let me say  
be un - true. \_\_\_\_\_  
you is all I see. \_\_\_\_\_

2



Oh, ba - by, let's \_\_\_\_\_ let's stay to -

Am7

geth - er, \_\_\_\_\_

Gm7

lov - ing you wheth - er, wheth-

{

B♭maj7

Am7

Dm

C

- er times are good or bad, hap - py or sad, \_\_\_\_\_

{

Gm9

A♭maj7

{

Gm9

A♭maj7

Gm7

Wheth - er times are

{

B<sub>b</sub>maj7      Am7      Dm      C      D.S. al Coda

good or bad, — happy or sad.

CODA

It's why I want us to;

# LOVE BITES

Words and Music by STEVE CLARK  
PHIL COLLEN, JOE ELLIOTT  
R.J. LANGE and RICK SAVAGE

**Moderately**

Dm7

Gm7

C7sus

F

With pedal

Dm7

When you make love, do you look in your mirror?  
and say that it's for -  
When I'm with you, are you some - where  
will you walk?

do you look in your mir -  
and say that it's for -  
do you let  
are you some - where  
will you walk

Gm7

C7sus

Who do you think of,  
twice, will - ing,  
through, love.

Do you think  
and twice,  
will - ing,  
through,  
love.

Are you wild  
Am I get - ting  
It can't be

F

1, 4

does he look like me?  
or just touch and see?  
or is it just for show?  
or do you please your self?  
if you throw it about.

Do you tell lies  
When you wake up

2

Dm

F

Ooh babe.  
Oh yeah,

3, 5

E♭

When you're alone  
Ooh Ooh babe.

I don't wanna touch  
you too much baby.

A♭

A♭

— you too much baby.

F5  



'cause mak - ing love to you \_\_\_\_ might drive me cra - - zy.

*omit 2nd time*

A<sup>b</sup>  

 46 3d

I know you think that love .. is the way you make

A<sup>b</sup>  
 46

it.

F5  


so I don't wan - na be there

B<sup>b</sup>  


- when you de - cide to break it.

Love

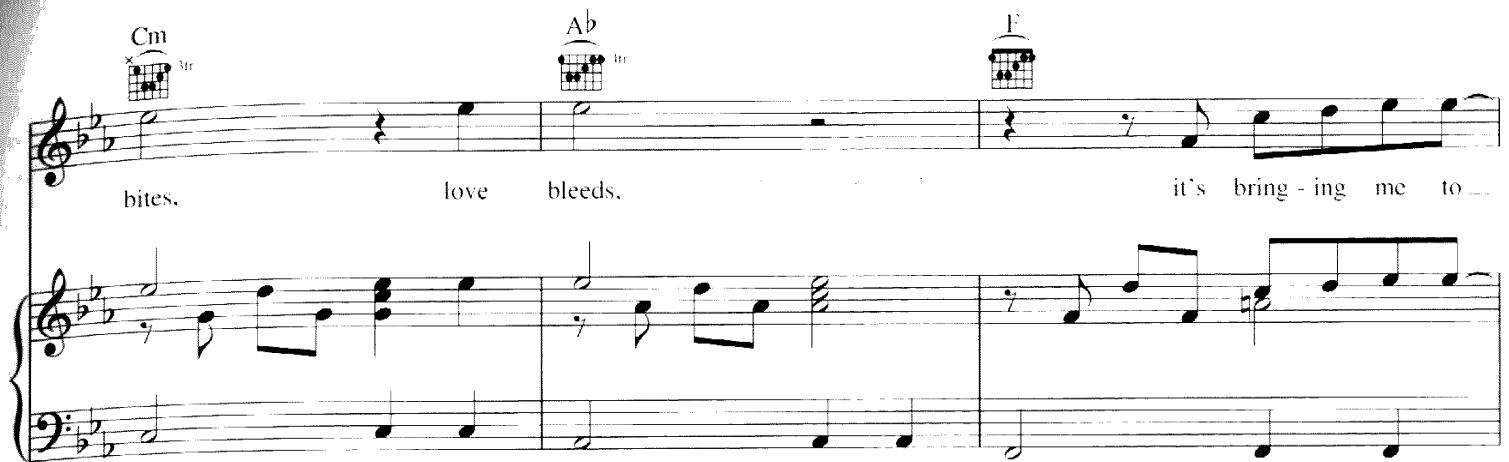


Cm  M<sub>r</sub>

A♭  3<sub>h</sub>

F 

bites, love bleeds, it's bring - ing me to ...



B♭ 

Cm  3<sub>h</sub>

A♭  4<sub>h</sub>

To Coda 

— my knees, — love lives, love dies,



F 

B♭ 

Cm  3<sub>h</sub>

it's no — sur - prise, — love begs, love



A♭  3<sub>h</sub>

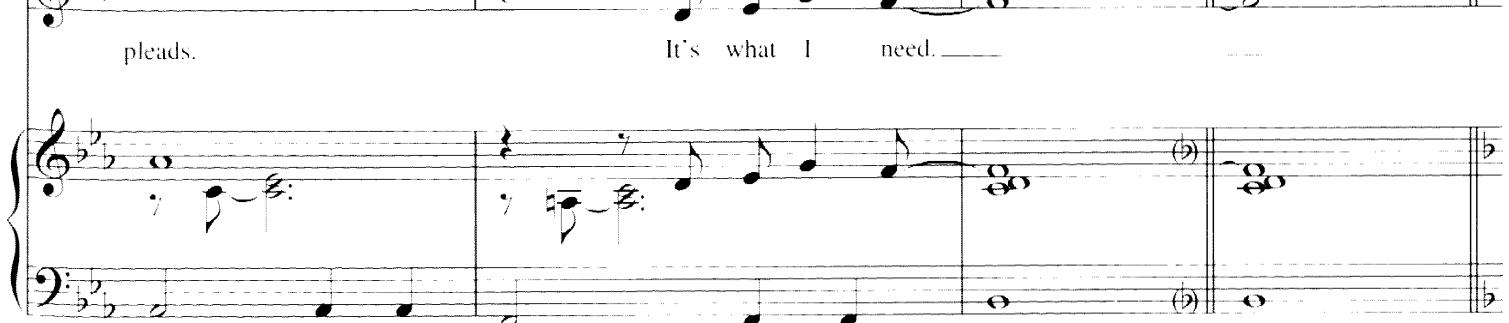
F 

1 B♭  3<sub>h</sub>

D.C. (take repeat)

2 B♭ 

pleads. It's what I need.



Dm7

2nd time guitar solo

Gm7

Musical score for piano (treble and bass staves) and guitar. The first measure shows a Dm7 chord. The second measure is labeled "2nd time guitar solo". The third measure shows a Gm7 chord.

C7sus

Musical score for piano (treble and bass staves) and guitar. The first measure shows a C7sus chord. The second measure shows a Gm7 chord. The third measure shows a C7sus chord.

F

I

2

D.S. al Coda

Musical score for piano (treble and bass staves) and guitar. The first measure shows an F chord. The second measure shows an I chord. The third measure shows a 2 chord. The fourth measure is labeled "D.S. al Coda".

CODA

F

Cm

love bites. love

Musical score for piano (treble and bass staves) and guitar. The first measure shows an F chord. The second measure shows a Cm chord. The lyrics "love bites. love" are written below the piano staff.

Musical score for piano (treble and bass staves) and guitar. The first measure shows an F chord. The second measure shows a Cm chord. The third measure shows a Gm7 chord. The fourth measure shows a Cm chord.

A $\flat$

F

B $\flat$

it's bring - ing me to my knees. love

bleeds.

Cm

A $\flat$

F

B $\flat$

lives. love dies. it's no sur -prise. love

Cm

A $\flat$

F

B $\flat$

begs. love pleads. It's what I need.

Dm

Dm7

Optional Ending

Dm

Repeat and Fade

# LOVE ME TENDER

Words and Music by ELVIS PRESLEY  
and VERA MATSON

Moderately slow

The sheet music consists of three staves. The top staff is for the piano, showing chords G, Dm6/F, E7, A7, D7sus, and D7. The middle staff is for the voice, with lyrics provided for the first two measures. The bottom staff is for the piano.

**Chords:**

- G
- Dm6/F
- E7
- A7
- D7sus
- D7
- G
- D7
- G
- A7
- D7sus
- D7
- C/D
- D7
- G

**Lyrics (Measures 1-2):**

Love me tender,  
Love me tender,  
Love me tender,  
When at last my dreams come true,

**Lyrics (Measures 11-12):**

never take tell dar - er me me ling, let to you this me your are I go. heart. mine. know:

You for I'll Hap - have it's be pi - made there yours ness my that through will

A7

D7sus

D7

G

life com - plete, and I love you so.  
 I be - long, and we'll nev - er part. }  
 all the years till the end of time.  
 fol - low you ev - ry - where you go.

B7

Em

G7

C

Cm

Love me ten - der, love me true, all my dreams ful - -

*mf*

G

Dm6/F

E7

A7

fill. For, my dar - lin', I love you.

8

1-3

D7sus      D7      G      C/D      D7

and I al - ways will.

4

D7sus      D7      G

and I al - ways will.

# LOVE TO LOVE YOU, BABY

Words and Music by DONNA SUMMER,  
GIORGIO MORODER and PETER BELLOTTE

Moderately

Tacet

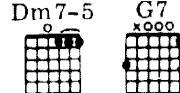
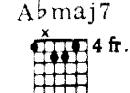


I love to love you, ba - by. I love to love you, ba - by.

*mf*



I love to love you, ba - by. I love to love you, ba - by.



When you're lay-ing so close to me, there's no place I'd rath-er you be than with me.

3



I

love to love you, ba - by.

I

love to love you, ba - by. I love to love you, ba - by.  
**F7-9** **Bb m** **Eb 7-9** **Ab maj7** **Dm 7-5** **G7** *To Coda*  
 Do it to me a - gain and a - gain, you put me in such an aw - ful spin, in a spin.  
**Cm** *3fr*  
**F7-9** **Bb m** **Eb 7-9** **Ab maj7**

Dm7-5            G7            Cm

I            love to love you, ba - by.

I            love to love you, ba - by.      I            love to love you, ba - by.

F7-9            Bb m            Eb7-9            Abmaj7            Dm7-5            G7

Lay your head down real close to me, soothe my mind and set me free, set me free.

Coda            Repeat and fade

I            love to love you, ba - by.

Repeat and fade

This musical score consists of four staves. The top staff features a treble clef, a bass clef, and a bass staff. Chords shown include Dm7-5, G7, and Cm. The lyrics "I love to love you, baby" are repeated twice. The middle section includes chords F7-9, Bb m, Eb7-9, Abmaj7, Dm7-5, and G7, with the lyrics "Lay your head down real close to me, soothe my mind and set me free, set me free." The bottom staff shows a treble clef and a bass staff, with a "Coda" section and a "Repeat and fade" instruction. Chords Cm and G7 are indicated at the end.

# LOVE WILL KEEP US TOGETHER

Words and Music by NEIL SEDAK  
and HOWARD GREENFIELD

Moderately

*mf*

Bb      Dm7-5

Love, You will be there to share for-ev er; now; er;

G7      Eb

think of me, babe, when-ev - er ain't gon - na set you free - now. some sweet-talk - in' guy - comes a - long. When those guys start hang - in' a - round, Said it be - fore and I'll say it a - gain, while

Ebm

sing - in' his song. talk - in' me down. oth - ers pre - tend. Don't mess a - round; hear with your heart and you you got - ta be strong. Just I need you now and I'll need you then.

B<sub>b</sub>

B<sub>b</sub>+ B<sub>b</sub>6

stop, 'cause I real - ly love ya; stop, I'll be

B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub> F11

To Coda ⊕

think - in' of ya. Look in my heart and let love keep us to -

B<sub>b</sub>

geth - er.

2 B<sub>b</sub>

geth - er, what - ev - er

**D<sub>b</sub>**                   **A<sub>b</sub>**                   **E<sub>b</sub>**

Young and beau - ti - ful,

**G<sub>b</sub>**                   **B<sub>b</sub>**                   **D<sub>b</sub>**                   **A<sub>b</sub>**                   **E<sub>b</sub>**

some-day your looks will be gone.

When the oth - ers turn you off,

**G<sub>b</sub>**                   **F11**                   **D.S. al C**

who'll be turn - ing you on?

I will, I will, I will, I will.

**CODA**                   **B<sub>b</sub>**

geth - er, what-ev - er.

# MANDY

Words and Music by SCOTT ENGLISH  
and RICHARD KERR

Moderately

B♭

B♭maj7

*mf*

E♭maj9

E♭

E♭/F

B♭(add2)

I re - mem - ber all my life  
morn - ing. Just an - oth - er day,  
stand - ing on the edge of time,

rain - ing down as cold as ice.

hap - py peo - ple pass my way.

I've walked a - way when love was mine.

Cm  3tr  
 Eb/Bb  6tr  
 Ab  1tr

Shad-ows of a man, a face through a win - dow, cry - in' in the night, the  
 Look - ing in their eyes, I  
 Caught up in a world of

Eb/F  3tr  
 2, 3 Eb/Bb  6tr  
 Ab  4tr

night goes in - to see a mem - r'y. I nev - er re - al - ized how  
 up - hill climb - ing, the tears are in my mind and

Eb/F  3tr  
 Bb   
 Gm  3tr  
 Eb  3tr

hap - py you made - me.) Oh, Man - dy, well you came - and you gave - with - out tak -  
 noth - in' is rhym - ing.) dy, well you came - and you gave - with - out tak -

F   
 Eb/F   
 Bb 

- ing, - but I sent you a - way. - Oh, Man - dy, well you kissed -

Gm Str Eb Str F E<sup>b</sup>/F Str To Coda ⊕

me and stopped me from shak - ing, and I need you to - day. Oh,

B<sup>b</sup> Gm7 Eb FII D.S. al Coda  
(take 3rd ending)

Man - dy! I'm

CODA Gm Dm Eb

Man - dy!

Cm9 Esus F7 Cm

Yes - ter - day's a dream. I

This musical score for 'Yesterday' by The Beatles includes three staves. The top staff features a vocal line with lyrics and guitar chords (Gm, Eb, F, E<sup>b</sup>/F) indicated above the staff. It concludes with a 'To Coda' instruction followed by a circle symbol. The middle staff shows a continuation of the vocal line and a guitar part. The bottom staff begins with a vocal line 'Man - dy!' and a guitar part. This section is labeled 'CODA' with a circle symbol, followed by 'Gm', 'Dm', and 'Eb' chords. The score then transitions to a new section with chords 'Cm9', 'Esus', 'F7', and 'Cm'. The lyrics 'Yes - ter - day's a dream. I' are written below the staff.

Eb/Bb 6fr | Ab 4fr | E $\flat$ /F 8fr |  
 face the morn - ing, cry - ing on a breeze, the pain is call - ing. Oh, Man -  
  
 B $\flat$  | Gm 3fr | E $\flat$  3fr | F |  
 - dy. well you came \_\_\_\_ and you gave \_\_\_\_ with - out tak - - ing, \_\_\_\_ but I  
  
 E $\flat$ /F 8fr | B $\flat$  | Gm 3fr | E $\flat$  3fr |  
 sent you a - way. Oh, Man - dy, well you kissed \_\_\_\_ me and stopped \_\_\_\_ me from shak -  
  
 F | E $\flat$ /F | C |  
 - ing. and I need you to - day. Oh, Man - dy, well you came -

Am F G G7sus

— and you gave — with - out tak - ing, but I sent — you a - way. — Oh, Man -

C Am F G

— dy, well you kissed — me and stopped. me from shak - ing, and I —

G7sus C Am F

— need you.  
(Vocal 1st time only)

G F/G G7sus

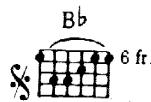
Optional Ending

Repeat and Fade

# MAYBE I'M AMAZED

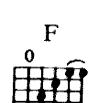
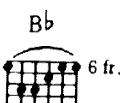
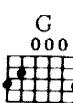
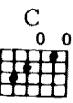
Words and Music by  
PAUL McCARTNEY

Slowly



1. Ba-by I'm a-mazed at the way you  
3. May-be I'm a-mazed at the way you're  
2-4: *Instrumental ad lib solo*

*mp*



love me all the time,  
with me all the time,

And may-be I'm a-fraid of the way I  
And may-be I'm a-fraid of the way I

love you.  
need you.

May-be I'm a-mazed at the way you  
May-be I'm a-mazed at the way you

D 0                      Dmaj7 0                      D7 0

Ba - by, I'm a man, and may - be you're the on - ly wom - an who could ev - er help me;

Ba - by, won't you help me to un - der - stand? Oo \_\_\_\_

3rd time rit.

Coda D 0  
(Keep repeating with ad lib guitar figures till fade)

f mp

G 000

D 0

f mp f mp f mp

C 0                    G 000                    B $\flat$  6 fr.                    F 0  

 pulled me out of time — hung me on a line, — } And  
 help me sing my song, right me when I'm wrong, — }  
  
 A $\flat$  4 fr.                    E $\flat$                     C 0 0  

 may - be I'm a - mazed at the way I real - ly need you, — 4th time  
 to Coda   
  
 D 0                    Dmaj7 0                    D7 0  

 Ba - by, I'm a man, may - be I'm a lone - ly man who's in the mid - le of some - thing  
  
 G 000                    D (-10)  

 that he does - n't real - ly un - der - stand.

# MORE THAN A FEELING

Words and Music by  
TOM SCHOLZ

## **Medium Rock**

D  
 C<sub>sus2</sub>  
 G/B  
 G  
 D  
 C<sub>sus2</sub>  
 G/B  
 G  
 D  
 I woke up this morn - ing  
 So man - y peo - ple  
 and have come  
 and gone;  
 I the  
 turned up the mu - sic  
 fac - es fade as  
 to the start my day.  
 yet

lost my self in a familiar song.  
 I still recall as I wander on,  
 I as

closed my eyes and I slipped away.  
 clear as the sun in the summer sky.

Am G D G C

Em D G C

Em D G C Em D  
 It's more than a feel - ing——— when I  
 (More than a feel - ing.)———

G C Em D  
 hear that old song—— they used to play,  
 (More than a feel - ing.)——— and

G C Em D  
 I be - gin dream - ing—— (More than a feel - ing.)—— till I

G C Eb Em7  
 To Coda 6fr  
 see Mar - i - anne—— walk — a - way. I see my Mar -

1.

i - anne walk - in' a - way.

8

2.

Ah.

3

3

The music score consists of five staves of musical notation for voice and piano/guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line is on the top staff, and the piano/guitar accompaniment is on the bottom staff. Chords are indicated by Roman numerals above the staff or by guitar chord diagrams below the staff. The vocal line features lyrics like 'i - anne walk - in' a - way.' and 'Ah.' The piano/guitar part includes bass notes and rhythmic patterns. Measure numbers 1, 8, and 2 are marked above the staff. Measures 3 and 4 are indicated by the number '3' above the staff.

D/F# A D G Bm A/C#

D Bm Em7 A G

D/F# Em7 D

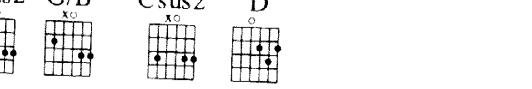
Csus2 G/B G D Csus2 G/B G

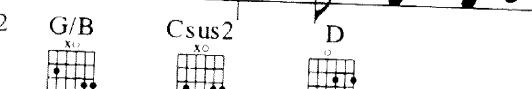
D Csus2 G/B G D

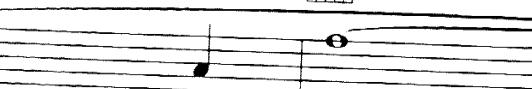
When I'm tired and think-ing cold,  
I hide in my mu-sic, for -

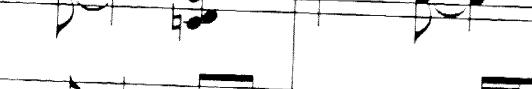
C<sub>sus2</sub> G/B G D C<sub>sus2</sub> G/B G  


  
 get the day and dream of a girl I used to know.  
  
 D C<sub>sus2</sub> G/B C<sub>sus2</sub> D  


  
 closed my eyes and she slipped a way.  
  
 C<sub>sus2</sub> G/B C<sub>sus2</sub> D C<sub>sus2</sub> G/B G D  


  
 She slipped a way.  
  
 C<sub>sus2</sub> G/B C<sub>sus2</sub> D C<sub>sus2</sub> G/B  




*D.S. al Coda*

Am                    G                    D

*D.S. al Coda*

Coda Em                    D                    G                    C

way.

Em                    D                    G                    C                    Em                    D                    C

*Repeat and fade*

G                    C                    Em                    D                    G                    C                    Em                    D

# MORE THAN WORDS

Words and Music by NUNO BETTENCOURT  
and GARY CHERONE

Moderately slow

The sheet music consists of five staves of musical notation. The top staff is for the piano, showing chords G5, G/B, C(add2), Am7, and C. The second staff is for the guitar, showing chords D, Dsus, G5, G/B, C(add2), Am7, and C. The third staff is for the piano, showing chords D, Dsus, G, G/B, C(add2), and Am7. The fourth staff is for the guitar, showing chords C, D, Dsus, G, G/B, and C(add2). The fifth staff is for the piano, showing chords C, D, Dsus, G, G/B, and C(add2). The lyrics are integrated into the music, appearing below the vocal line in the third staff.

*Say - in' "I \_\_\_\_\_  
Now that I've \_\_\_\_\_  
love \_\_\_\_\_ you"  
tried \_\_\_\_\_ to  
is*

*not talk to the words I want to make you  
you and hear from under stand.  
It's not that I all you*

*Original key: F# major. This edition has been transposed up one half-step to be more playable.*

want —— to you is not to say, but if you on - ly knew  
 have to do is close your eyes and just reach out your hands

how and eas touch y me. it would be to show  
 and and touch me. Hold me close don't ev

me how you feel. More than words is  
 er let me go. More than words is

all you have to do to make it real. Then you would -  
 all I ev - er need ed you to show.

G Em G/B EmII G/B  
 - n't have \_ to say \_ that you love \_ me \_ 'cause  
 Am7 D7 G G/B G G/B  
 I'd \_ al \_ read \_ y \_ know. What would you do  
 D/F# Em G/B Bm7 C  
 if my heart \_ was torn \_ in \_ two? More than words  
 Am D7 G  
 to show \_ you feel \_ that your love \_ for me \_ is \_ real\_

G/B  
x oooG  
x oooG/B  
x oooD/F#  
x ooEm  
o ooo

What would you say \_\_\_\_\_ if I took \_\_\_\_\_

G/B  
x oooBm7  
x oooC  
x oooAm7  
xo ooo

\_\_\_\_\_ those words a - way? \_\_\_\_\_ Then you could - n't make things new \_\_\_\_\_

To Coda Ø

D7  
xxoG  
oooG/B  
x oooC  
x ooo

just by say - in' "I love you." \_\_\_\_\_

Am7  
xo oooC  
x oooD5  
x xxD7  
xxoG  
ooo

La di da da di da di dai dai da. More than words.

G/B                            C(add2)                            Am7  


La di da da di da.

D7                            CODA                            D7                            G                            G/B                            C  


D.S. al Coda

- in' "I love you."

Am7                            C                            D5                            D7                            G  

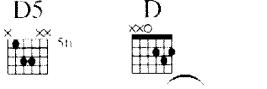

La di da da di da.        di dai dai da.        More than words.

C(add2)                            Am7                            C  


La di da da di da.        di dai dai da.

D5      D7      G  


3      C  


D5      D  


More than words.  
La da dat da da da.

G  


D/F#  


Fmaj13  


ooh.

rit.  
E(add4)  


Am7  


D  


ooh. (Guitar cadenza, freely) More than

Slowly  
G  


Csus2  


G/B  


Gm/B♭  


Am7  


G  


words.

# MY HEART WILL GO ON

(Love Theme from 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Moderately

Music by JAMES HORNER  
Lyric by WILL JENNINGS

The sheet music consists of six staves of musical notation. The top staff is for the piano, starting in C#m7 (4th measure) and transitioning to A major (last measure). The bottom staff is for the guitar, showing chords Bsus, B, C#m7, Bsus, A, Bsus, E, Bsus/F#, and Esus. The lyrics are integrated into the music, appearing below the notes. The piano part includes dynamic markings like 'mp'.

**Piano Chords:**

- C#m7 (4th measure)
- Bsus (2nd measure)
- A (last measure)
- Bsus (2nd measure)
- B (3rd measure)
- C#m7 (4th measure)
- Bsus (2nd measure)
- A (last measure)
- Bsus (2nd measure)
- E (3rd measure)
- Bsus/F# (4th measure)
- Esus (5th measure)
- E (6th measure)
- B (7th measure)
- E (8th measure)
- Bsus/F# (9th measure)
- A (10th measure)

**Guitar Chords:**

- Bsus
- B
- C#m7
- Bsus
- A
- Bsus
- E
- Bsus/F#
- Esus
- E
- B
- E
- Bsus/F#
- A

**Lyrics:**

Ev - 'ry night in my dreams I see you, I  
feel you, that is how I know you go on.



Far a - cross the dis - tance and spac - es be -



tween us you have come to show you go on.



Near, far, wher - ev - er you are.



I be - lieve that the heart does go on.

B                    C<sup>#</sup>m                    B                    A  


Once more you open the door

B                    C<sup>#</sup>m                    G<sup>#</sup>m                    A  


and you're here in my heart, and my heart will go

To Coda 

Bsus                    B                    C<sup>#</sup>m7                    Bsus                    A  


on and on.

B                    Bsus                    E                    B                    Asus2  


Love can touch us one time and last for a

E/B              B              E              B              A

life - time, and nev - er let go till we're gone.

E              B              Asus2

Love was when I loved you; one true time I

E/B    G#7/B#    C#m              G#m              A

hold to. In my life we'll al - ways go on.

D.S. al Coda

CODA      C#m7              Bsus

on.

A                    B                    Bsus                    C<sup>#</sup>m7                    Bsus

A                    G<sup>#</sup>7/F<sup>#</sup>                    C<sup>#</sup>m/G<sup>#</sup>                    Fm                    Eb

You're here, there's

D<sup>b</sup>                    Eb                    Fm                    Eb

noth - ing I fear — and I know — that my heart will go

D<sup>b</sup>                    E<sup>b</sup>sus                    Eb                    Fm                    Eb

on. — We'll stay for —

D $\flat$   

  
 ev - er this way. You are safe in my

Eb  

  
 in my

Fm  

  
 heart, and my heart will go on and on.

Cm7  

  
 D $\flat$   

  
 A $\flat$ /Eb  

  
 Eb  

  
 A $\flat$   

  
*ff decrescendo to end*

Eb/A $\flat$   

  
 Db/A $\flat$   

  
 Eb/A $\flat$   

  
 A $\flat$   

  
 Mm.

Eb/A $\flat$   

  
 Db/A $\flat$   

  
 A $\flat$ (add9)  


# NEVER TEAR US APART

Steadily



F(add9)



Words and Music by ANDREW FARR  
and MICHAEL HUTCHENCE

*mf*

Dm

F

Don't

Am7

F(add9)

ask me — what you know is true. — Don't have to

Dm

F

tell you — I love your — pre - cious heart. —

C F C F  
 I, was stand - ing, you were there

C F C F  
 Two worlds col - lid - ed and they could

G Am  
 nev - er tear us a - part.

Am7  
 We could live for a

F(add9)

thou-sand years.— But if I hurt you,— I'd make

Dm

wine— from your tears. I told you— that we

F

could fly— 'cause we all have wings. But

Am7

some of us don't know why. I was

F

C

F

C F C F  
 stand - ing, — you were there. — Two worlds col -  
 lid - ed — and they could nev - er ev - er tear us a -  
 part.

**Am**

**Am7**

**F(add9)**

**Dm**

**B7**

**G**

**C**

**F**

**B7**



# NOBODY WANTS TO BE LONELY

Words and Music by DESMOND CHILD,  
VICTORIA SHAW and GARY BURR

Moderate Dance beat

Am

*f*



Dm



Male: Why?

Why?



Why?



*Original key: B♭ minor. This edition has been transposed down one half-step to be more playable.*

N.C.

There you are in a dark - ened room. And you're all a - lone look-ing

Am

G

out the win - dow. Your heart is cold \_\_ and lost \_\_ the will \_\_ to love

Dm9

F

E

F

like a bro - ken\_ ar - row. Here I stand \_ in the

C

F

G

shad - ows. Come \_ to me, come \_ to me. Both: Can't you see that, \_\_

S Am G Dm9

No - bod - y wants to be lone - ly.

No - bod - y wants

F Am G

— to cry.

My bod - y's long - ing to hold you —

Dm9 F C5

so bad it hurts in - side.

Time is pre - cious and it's

G/B Dm F

slip-ping a way and I've been wait-ing for you all of my life.

Am

To Coda

No - bod - y wants \_\_\_\_\_ to be lone - ly. *Male:* So

Dm9

C/E

F

Am

why. \_\_\_\_\_ why don't you let \_\_\_\_\_ me love \_\_\_\_\_ you? (Why?) \_\_\_\_\_

G

Dm7

F

E

(Why?) \_\_\_\_\_ (Why?) \_\_\_\_\_ *Female:* Can you

Am

G

hear my \_\_\_\_\_ voice? \_\_\_\_\_ Do you hear my \_\_\_\_\_ song? \_\_\_\_\_ It's a

**Fmaj7**

ser - e - nade \_\_\_\_\_ so your heart can \_ find \_ me, ooh.

**Am**

And sud - den - ly you're fly - ing down \_ the stairs \_\_\_\_

**F**

**E**

in - to my arms \_ ba - by, ooh.

**F**

**C**

Male: Be before I start go - ing cra - zy \_\_\_\_

F

run to me, *Female:* run to me *Both:* 'cause I'm dy ing.

## CODA Dm9



why, *Female:* why, why don't you let me love

## Fmaj7



you? *Male:* I wan-na feel you near me just like the

## Am



air you're breath ing. *Female:* I need you

D.S. al Co



Gsus

here in my life. *Both:* Don't walk a - way *Female:* Don't walk a - way *Male:* Don't

G

Fmaj7

walk a - way, walk a - way no, *no.* *Female:* No - bod - y wants to be lone - ly.

Dm9

F

*Both:* No - bod - y wants to cry.

Am

G

No - bod - y wants to be lone - ly.



Dm9

No - bod - y wants to cry.

F



Am

My bod - y's long - ing to hold you

G



Dm9

so bad it hurts in - side.

F



C5

Time is pre - cious and it's slip - ping a - way and I've been

G/B

Dm

F

wait - ing for you all of my life.

Am

G

No - bod - y wants to be lone - ly. Male: So

Dm9

C/E

F

why, why, why don't you let me love

## Repeat and Fade

Am

Optional Ending

Am

you? Both: No - bod - y wants - you?

# OPEN ARMS

Words and Music by STEVE PER  
and JONATHAN CA

**Freely**

N.C.

Ly - ing be - side you,  
here in the

dark,  
feel - ing your heart beat with mine.

**Moderately**

Soft - ly want you to hold you, you're want - so sing sin - you

Ab/C 3tr      Cm7 3tr      Gm/Bb      Ab 4tr

cere. near, How could our I love want - be so you blind? home.

(Fm7)

We sailed on to geth - er, we  
 But now that you've come back, turned

Cm7 3tr      Bb/D      Eb 3tr      Bb

drift ed a part, and here you are by my  
 night in to day. I need you to

Ab 4tr      Bb/Ab 4tr      Ab 4tr

side. stay. So now I

cresc. poco a poco

E♭  3tr

come \_\_\_\_\_ to you \_\_\_\_\_ with o - pen \_\_\_\_\_

*mf*

A♭  4tr

arms. \_\_\_\_\_ Noth - ing to hide, \_\_\_\_\_ be -

D♭9 

lieve what I say. \_\_\_\_\_ So here \_\_\_\_\_ I

Gm7  3tr

am \_\_\_\_\_ with o - pen arms, \_\_\_\_\_ hop - ing you'll

*mf*

D $\flat$ 9To Coda  $\oplus$ 

see what your love means to me, open

*dim.*

(  $\bullet\bullet$   $\bullet\bullet$  )E $\flat$   
3trB $\flat$ /DA $\flat$ /C  
x x 3tr

arms.

Cm7

3tr

Gm/B $\flat$ A $\flat$ 

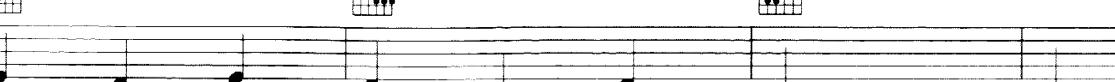
4tr

(  $\bullet\bullet$   $\bullet\bullet$  )E $\flat$   
3trB $\flat$ /DA $\flat$ /C  
x x 3tr

Living with - out you, living a lone,

Cm7  Gm/B♭  A♭ 
 D.S. al C.

this emp - ty house seems so cold.



CODA

me,

o - pen

*dim. e rit.*

N.C.

1

$$\left(\overline{\bullet\bullet} - \overline{\bullet\bullet}\right)$$

Eb

E<sub>b</sub>/I<sub>D</sub><sub>b</sub>

Ab/C

317

Db9

### E♭(add9)

Musical score page 10, measures 11-12. The score consists of three staves. The top staff (treble clef) has a fermata over the first note and a repeat sign at the end of measure 11. The middle staff (treble clef) starts with a dynamic  $p$ . The bottom staff (bass clef) starts with a dynamic  $p$ . Measure 11 ends with a repeat sign. Measure 12 begins with a dynamic  $p$ , followed by a sixteenth-note pattern. Measure 13 starts with a dynamic  $p$ , followed by a sixteenth-note pattern. Measure 14 starts with a dynamic  $p$ , followed by a sixteenth-note pattern.

# SAVE THE BEST FOR LAST

Words and Music by PHIL GALDST  
JON LIND and WENDY WALDM

**Flowing**

Bb 6/D      A♭/C      E♭/B♭

A♭(add9)      B♭sus      D♭ 6/9      Cm7      Eb

Bb      A♭

E♭/G      A♭      Bb

Some - times      the      snow      comes      down      in      June.  
 you      comes      came      down      to      in      June.

when      Some - times      the      sun      goes      'round      the      moon  
 some      sil - ly      girl      had      set      you      free  
 Some - times      the      sun      goes      goes      'round      the      moon

**Cm**  3tr

I see the pas - sion in your eyes.  
You won - dered how you'd make it through.  
Just when I thought you had passed,

**B♭**  4tr

**A♭**  4tr

sion in your eyes.  
you'd make it through.  
had passed,

**E♭/G**  3tr

Some - times it's all a big surprise.  
I won - dered what was wrong with you.  
you go and save the best for last.

**A♭**  4tr

**B♭** 

To Coda ⊕

**E♭**  3tr

'Cause there was a time when all I did some -  
'Cause how could you give your love to some -

**Fm7**  4tr

**B♭7** 

was wish you'd tell me this was love.  
one else and share your dreams with me?

**E♭** 36

It's not the way \_\_\_\_ I hoped \_\_\_\_ or \_\_\_\_ how  
Some - times the ver - y thing \_\_\_\_ you're \_\_\_\_ look

**A♭/C** 36

I planned, \_\_\_\_ is but some - how it's you e - nough  
ing for \_\_\_\_ the one thing can't see.

**B♭**

N.C.

And now we're stand ing face \_\_\_\_ to face.  
But now we're stand ing face \_\_\_\_ to face.

**E♭/G** 31

Is - n't this world \_\_\_\_ a era \_\_\_\_ zy place?

**A♭** 4tr

**B♭**

Cm  3fr

B♭  3fr

A♭  3fr

Just when I thought \_\_\_\_\_ our chance... had passed,

E♭/G  3fr

A♭  4fr

B♭ 

— you go and save \_\_\_\_\_ the best \_\_\_\_\_ for last. —

1 A♭(add9)  3fr

B♭sus  3fr

D♭6/9  3fr

Cm7  3fr

E♭  3fr

—

—

—

2 E♭  3fr

All of the nights —

—

—

A♭  E♭/G  A♭  B♭ 
  
 La da da da da —

Cm  A♭  E♭/G 
  
 — da da —

A♭  B♭  E♭ 
  
 Some - times the ver -

B♭m7  Cm7 
  
 — y thing — you're — look — ing for — is the

D $\flat$ (add9) A $\flat$ /C B $\flat$  N.C. D.S. al Coda

one thing you can't see. Some-times the snow ...

CODA E $\flat$  B $\flat$ /D A $\flat$ /C

E $\flat$ /B $\flat$  A $\flat$  B $\flat$  A $\flat$ (add9)

You went and saved the best for last.

B $\flat$ sus D $\flat$ 6/9 Cm7 E $\flat$

Yeah.

# SHE'S GOT A WAY

Words and Music by  
**BILLY JOEL**

**Slow and steady**

G  
 D/F#

She's got a way \_\_\_\_ a - bout \_\_  
 She's got a smile \_\_\_\_ that heals \_\_

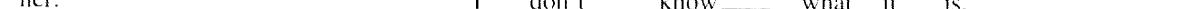
*f*  
*mf*


  
 Em                    G7/D                    C

— her.  
 — me.

I don't know what it is,  
 I don't know why it is,

but I



D7  
C/E  
D7/F#  
D7  
G  
D/F#

know that I can't live with - out her.  
have to laugh when she re - veals me.

She's got a way —  
She's got a way —  
of of

Em                    G7/D                    C

pleas - in'.                    I don't know \_\_\_\_ why it is.                    but then  
 talk - in'.                    I don't know \_\_\_\_ why it is.                    but it

D7                    C/E                    D7/F#                    D7                    1  
 does - n't have \_\_\_\_ to be ... a rea - son                    an - y - way.  
 lifts me up \_\_\_\_ when we are walk - in'

Ebmaj7                    Fsus(add2)

2  
 Ebmaj7                    Fsus(add2)                    G

an - y - where.                    She

D                    Am                    G                    Gm

comes to me \_\_\_\_ when I'm feel - in' down.                    In - spires \_\_\_\_ me \_\_\_\_ with - out a sound.                    Si

D/F#                      F#/A#  
 touch - es    me — and I get turned a - round.

G                      D/F#  
 She's got a way — of show - in'

C                      D7  
 how I make her feel, — and I find the strength to keep on go - in'.

G                      D/F#  
 She's got a light — a - round her.

 C  
 D7  
 C/E  
 D7/F#  
 D7

 ev - 'ry - where \_ she goes \_ a mil - lion dreams ... of love sur - round her  



**D**  

**Am**  

**G**  

**Gm/C**

comes to me — when I'm feel - in' down, — in - spires me — with-out a sound. — Sh



D/F#      F#/A#      Bm      D7/A      G      D/F#

touch-es me, I get turned a - round. Oh. Oh. Oh.

poco rit.

Em G D/F# Em G7/D  
 She's got a smile \_\_\_\_\_ that heals me. I  
*a tempo*

C D7 C/E D7/F# D7  
 don't know why it is, but I have to laugh when she re - veals me.

G D7/F# Em G7/D C  
 She's got a way a - bout her. I don't know what it is, but I

D7 C/E D7/F# D7 E♭maj7 Fsus(add2) G  
 know that I can't live with - out her an - y - way.

# SUPERSTAR

Words and Music by LEON RU  
and BONNIE SHER

Moderately

The musical score consists of four staves of music. The first staff starts with a key signature of E minor (F# major), followed by A♭6/E♭, D♭, and A♭2/C. The second staff starts with B♭9, followed by E♭/D♭, D♭, Fm/C, Cm7, and E♭. The third staff starts with Fm/E♭, followed by D♭. The fourth staff starts with A♭2/C, followed by B♭7, and D♭.

**Lyrics:**

- Staff 1: Long ago \_\_\_\_\_  
Lone - li - ness \_\_\_\_\_
- Staff 2: and oh so far away,  
is such a sad af - fair,
- Staff 3: I fell in love with you  
and I can hard - ly wait
- Staff 4: be - fore the  
to be wit

Cm  Em  Fm/E♭ 
  
 sec - ond show. \_\_\_\_\_ Your gui - tar, \_\_\_\_\_ it sounds \_ so \_  
 you a - gain. \_\_\_\_\_ What to say \_\_\_\_\_ to make \_ you \_  
 8vb

D♭  A♭/C  B♭7 
  
 — sweet and clear, — but you're \_ not \_ real - ly here, \_  
 — come a - gain, — come back \_ to \_ me a - gain \_

D♭  Cm  C 
  
 it's just the ra - di - o. \_\_\_\_\_ |  
 and play your sad gui - tar. \_\_\_\_\_ |

cresc.

S D♭  Cm  B♭m7  A♭ 
  
 Don't you re-mem - ber you told \_ me you loved \_ me, ba - by? You  
 mf

**D $\flat$**                    **Cm**                   **B $\flat$ m7**                   **A $\flat$**

said you'd be com - in' back\_ this way\_ a - gain, ba - by.

**D $\flat$**                    **Cm**                   **B $\flat$ m7**                   **A $\flat$**                    **G $\flat$**

To Coda

Ba - by, ba - by, ba - by, ba - by, oh \_\_\_\_\_ ba - by, I love you.

1                   2

**D $\flat$ maj7**                   **A $\flat$**

D.S. al Cod

I real - ly do.                   I real - ly do.

cresc.

**CODA**

**D $\flat$ maj7**

**Cm(add2)**

I real - ly do.

# SWEET CHILD O' MINE

Words and Music by W. AXL ROSE, SLASH, IZZY STRADLIN',  
DUFF McKAGAN and STEVEN ADLER

Medium Rock  $\text{d} = 122$

N.C.

Musical score for the first guitar part. The key signature is F# major (one sharp). The time signature is common time (indicated by a '4'). The tempo is Medium Rock,  $\text{d} = 122$ . The dynamic is *mp*. The first measure shows eighth-note patterns. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest.

Musical score for the second guitar part. The key signature is F# major (one sharp). The time signature is common time (indicated by a '4'). The dynamic is *mp*. The first measure shows eighth-note patterns. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest.

Musical score for the third guitar part. The key signature is F# major (one sharp). The time signature is common time (indicated by a '4'). The dynamic is *mf*. The first measure shows eighth-note patterns. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest.

Musical score for the bass part. The key signature is F# major (one sharp). The time signature is common time (indicated by a '4'). The first measure shows eighth-note patterns. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest.

\*Recorded a half step lower.

Piano (Treble and Bass staves) and guitar chords (C, C, G, G) for the first four measures.

Piano (Treble and Bass staves) and guitar chords (G, D, D, G) for the fifth through eighth measures.

Piano (Treble and Bass staves) and guitar chords (D, C, C) for the ninth through twelfth measures. Includes lyrics:

1. She's got a smile that it seems to me re-minds me of childhood  
 2. See additional lyrics

Piano (Treble and Bass staves) and guitar chords (G, G) for the thirteenth through sixteenth measures. Includes lyrics:

mem - o - ries, — where ev - ry - thing — was as fresh —

D

— as the bright - blue sky.

C

Now and then — when I see her face — she takes me a - way — to that

G  
xooo

spe - cial place, — and if I stared — too — long. I'll

D

prob -'ly break down and cry.

Chorus A

Whoa, whoa, whoa, sweet child o' mine.

A

Whoa, oh, oh, oh, sweet love o' mine.

To Coda

D

C

1. G

2. G

D.S. al Coda

Coda D

A5

B5 C5 3fr.

Oh, oh, oh, oh, sweet child o' mine..

D5 5fr.

A5

Woo, yeah, yeah! Ooh,

C5 3fr.

D5 5fr.

D\$5 6fr.

— sweet love o' mine.

E5 7fr.

(Guitar solo ad lib)

C5 3fr.

B5

1.2.3. A5

4. A5

Play 4 time

Guitar chords: E5, F#5, G5 (3fr.), A5, C5, D5, G5 (3fr.).  
 Piano bass line: eighth-note patterns in the right hand, sixteenth-note patterns in the left hand.

Guitar chords: E5, F#5, G5 (3fr.), A5.  
 Vocal lyrics: "Where do we go?—" (p), "Where do we go— now?", "Where do we go?—".  
 Piano bass line: eighth-note patterns in the right hand, sixteenth-note patterns in the left hand.

Guitar chords: C, D, G (xooo), E5, F#5, G5 (3fr.).  
 Vocal lyrics: "Where do we go?—" (f), "Ah. —".  
 Piano bass line: eighth-note patterns in the right hand, sixteenth-note patterns in the left hand.

Play 4 times  
(w/vocal ad lib)

Guitar chords: A5, C, D, G (xooo), E5, F#5.  
 Vocal lyrics: "Where do we go— now?", "Where do we go?—".  
 Piano bass line: eighth-note patterns in the right hand, sixteenth-note patterns in the left hand.

The musical score consists of three staves of music. The top staff features a vocal line with lyrics "Ah. \_\_\_\_\_ Where do we go now? No, no, no, no, no, no," and a guitar part with chords G5, A5, E5, D5, B5, Bb5, A5, and G5. The middle staff continues the vocal line with "no. Sweet child, sweet child" and a guitar part with chords E5, F#5, G5, A5, C5, and D5. The bottom staff concludes the section with "mine." and a piano/vocal line.

*Additional Lyrics*

2. She's got eyes of the bluest skies, as if they thought of rain.  
 I hate to look into those eyes and see an ounce of pain.  
 Her hair reminds me of a warm safe place where as a child I'd hide,  
 And pray for the thunder and the rain to quietly pass me by. (*To Chorus*)

# THAT'S THE WAY LOVE GOES

Words and Music by JAMES HARRIS III, TERRY LEWIS, JANET JACK  
JAMES BROWN, FRED WESLEY, CHARLES BOBBIT and JOHN STA

Moderate R&B

The musical score consists of four staves of music. The first staff starts with a Gm chord (3n) and a dynamic mf. The second staff starts with an F6 chord (xx). The third staff starts with a Gm chord (3n). The fourth staff starts with an F6 chord (xx) and includes lyrics: "N.C. (Spoken): Like moth to a flame, burned by the fire, m". The music is in 4/4 time throughout.

Gm (3n)

F6

Gm (3n)

F6

N.C.  
(Spoken): Like  
moth to a flame, burned by the fire, m

E♭maj7 (3n)

F6

1

Gm str

love is blind, can't you see my desire? Like a

2

E♭maj7 str

That's the way love goes. Like a

F6 str

moth to a flame, burned by the fire.

Gm str

That's the way love goes. My

F6

Gm

love is blind, can't you see my desire?

E♭maj7

Come with me, don't you wor -

F6

Gm

I'm gon - na make you cra - zy, I'll give you the time of yo

E♭maj7

life. I'm gon - na take you plac - e

F6

Gm

you've nev - er been be - fore and you'll be so hap - py that you

B♭

came. Oh, I'm

F/A

Fm6/A♭

gon - na take you there. ooh.

G7

Gm

E♭maj7

F6

That's the way love goes, that's the way love

Gm  3tr

E♭maj7  8tr

goes. That's the way love goes, —



F6  3tr

Gm  3tr

To Coda ⊕

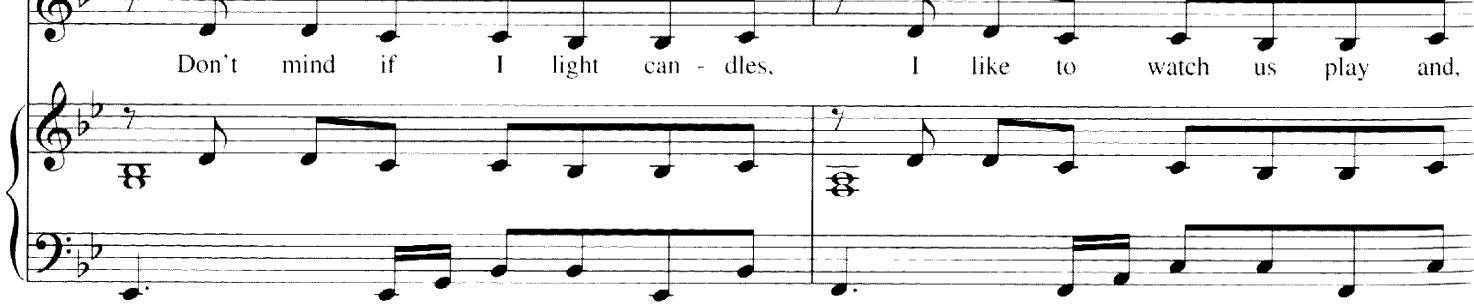
that's the way love goes.



E♭maj7  3tr

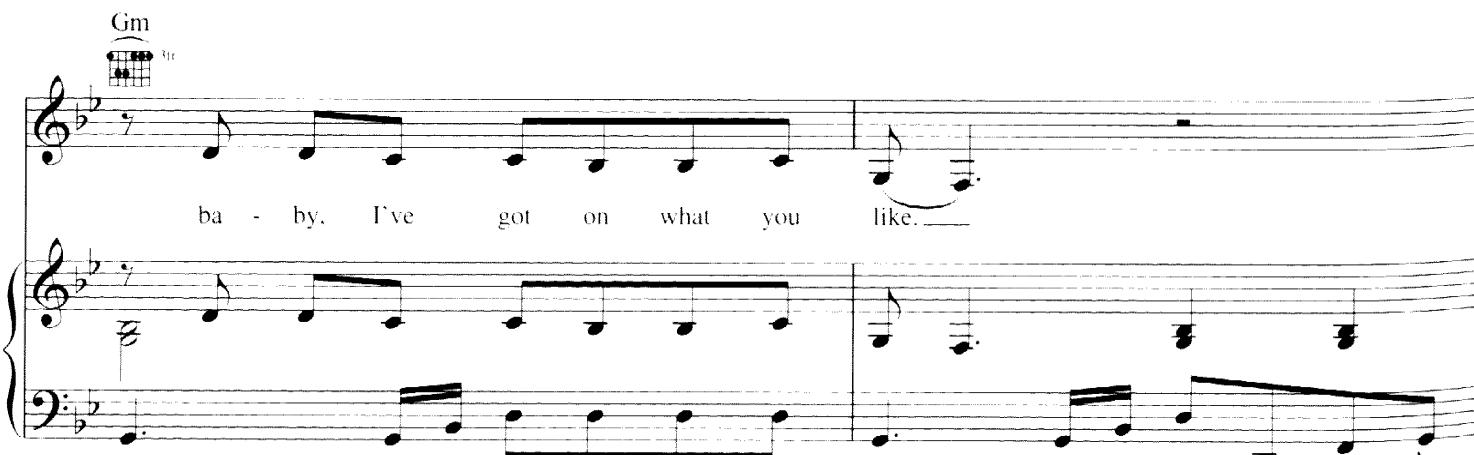
F6 

Don't mind if I light can - dles. I like to watch us play and,



Gm  3tr

ba - by, I've got on what you like.



E♭maj7

F6

Come clos - er, ba - by, clos - er, reach out and feel my bod - y.

Gm

I'm gon - na give you all my love.

E♭maj7

F6

Oh, sug - ar, don't you hur - ry. You've got me here all night.

Gm

Just close your eyes and hold on tight.

$E\flat\text{maj7}$ 

Sheet music for piano/vocal/guitar. The vocal part is in soprano clef. The piano part includes a treble clef and a bass clef. The vocal line consists of eighth-note chords. The lyrics are: "Oh, ba - by, don't stop, don't stop, go deep - er, ba - by, deep - er."

F6

 $Gm$ 

D.S. al C.

Sheet music for piano/vocal/guitar. The vocal part is in soprano clef. The piano part includes a treble clef and a bass clef. The vocal line consists of eighth-note chords. The lyrics are: "You feel so good, I'm gon - na cry."

CODA

F6

 $E\flat\text{maj7}$ 

Sheet music for piano/vocal/guitar. The vocal part is in soprano clef. The piano part includes a treble clef and a bass clef. The vocal line consists of eighth-note chords. The lyrics are: "That's the way love goes."

F6

 $Gm$ 

F6

Sheet music for piano/vocal/guitar. The vocal part is in soprano clef. The piano part includes a treble clef and a bass clef. The vocal line consists of eighth-note chords. The lyrics are: "that's the way love goes, Like a"

E♭maj7

F6

moth to a flame, burned by the fire, my

Music staff: Treble clef, B-flat key signature, common time. Bass staff: Bass clef, B-flat key signature, common time.

Gm

I  
F6

love is blind, can't you see my de - sire? Like a

Music staff: Treble clef, B-flat key signature, common time. Bass staff: Bass clef, B-flat key signature, common time.

2

F6

E♭maj7

(Spoken): That's the way love, that's

(R.H. 1st time only)

Music staff: Treble clef, B-flat key signature, common time. Bass staff: Bass clef, B-flat key signature, common time.

F6

Gm

the way love, that's the way love, that's the way love, that's the way love,

Music staff: Treble clef, B-flat key signature, common time. Bass staff: Bass clef, B-flat key signature, common time.

1 F6  
xx

2 N.C.

Ebmaj7  
xx 3r

that's the way love goes. That's the way love goes.

F6  
xx

Gm  
xx 3r

F6  
xx

That's the way

**Freely**

Ebmaj7  
xx 3r

F6  
xx

Gm  
xx 3r

love goes. (Spoken): That's the way love goes. That's the way love goes.

L.H.

That's the way love, that's the way love, that's the way love, that's the way love goes.

# THINK OF LAURA

Words and Music  
CHRISTOPHER CR

Moderately slow

The sheet music consists of three staves. The top staff is for the vocal part, the middle staff is for the guitar chords, and the bottom staff is for the bass. The vocal part starts with "Hey Lau - ra," followed by a piano dynamic (mp) and another "Hey Lau - ra." The lyrics then change to "Lau - ra, ooh." The guitar chords include D, Asus2/C♯, Em7, and Bm7. The bass part provides harmonic support throughout. The middle section begins with "Every once in a while," followed by "Hey Lau - ra, Lau - ra." The guitar chords here include G, Gsus2, G, Gsus2, and D. The bass part continues to provide harmonic support. The final section starts with "Asus2/C♯," followed by "Em7, Bm7, G, Gsus2." The lyrics "I'd see her smile— and she'd turn my day—a-round—" are written below the vocal line.

D

Asus2/C $\sharp$

A girl with those eyes \_\_\_\_\_ could stare through the lies \_\_\_\_\_

Em7 Bm7 G Asus A

and see what your heart was say - ing.

B F $\sharp$ /B F $\sharp$ /G $\sharp$  G $\sharp$  C $\sharp$ m7 E/F $\sharp$

Think of Lau - ra, but laugh, don't cry, I know she'd want it that way.

*mf*

B F $\sharp$ /B B F $\sharp$ /B

Hey yeah, when you think of Lau - ra, well,

F#/  
G#  
xoo

G#  
xoo 4tr

C#m7  
xoo 4tr

E/F#  
xoo

B  
xoo

laugh, don't cry. I know she'd want it that way.

D  
xoo

Asus2/C#  
xoo

Em7  
oo oo

Bm7  
xoo

A friend of a friend, a friend 'til the end. that's the

G  
oo

Gsus2  
xo

D  
xoo

Asus2/C#  
xoo

of girl she was. Tak en a way so young;

Em7  
oo oo

Bm7  
xoo

G  
oo

Asus  
xo o

A  
xo o

tak en a way with out a warn ing.

B                    F#/B                    F#/G#                    G#                    C#m7                    E/F#  


Think of Lau - ra, but laugh, don't cry, I know she'd want it that way.

*mf*



B                    F#/B                    B                    F#/B                    F#/G#                    G#  

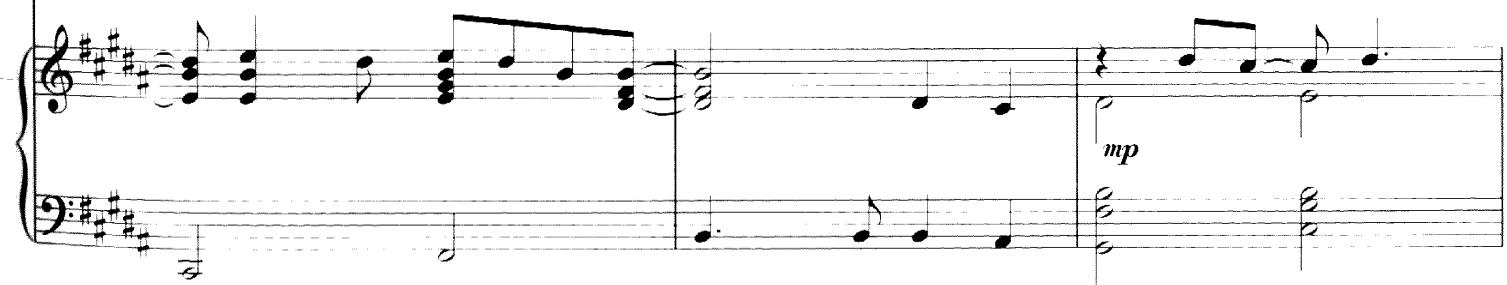

Hey yeah, when you think of Lau - ra, well, laugh, don't cry, I



C#m7                    E/F#                    To Coda  B                    F#/A#                    G#m7                    C#m7  


know she'd want it that way. I know you

*mp*



F#                    B                    E                    F#                    B                    F#/A#  


and you're here in ev -'ry day we live.



G<sup>#</sup>m7                    C<sup>#</sup>m7                    F<sup>#</sup>                    B  
                  

I know — her and well, she's here, — and

E                    F<sup>#</sup>sus                    F<sup>#</sup>  
            

feel her when I sing.

D                    Asus2/C<sup>#</sup>                    Em7                    Bm7  
                  

Hey Lau - ra, where are you now? Are you fa

G                    Gsus2                    D                    Asus2/C<sup>#</sup>  
                  

a - way from here? I don't think so. I think you're here.

Em7                    Bm7                    G                    Asus                    A                    D.S. al Coda

tak - ing our - tears \_\_\_\_\_ a - way.

## CODA

B                    F#/B                    C#m7                    E/F#                    B                    F#/B                    B

Hey yeah, well, I know she'd want it that way. Hey Lau - ra,

G#m7                    F#/G#                    G#m7                    C#m7                    E/F#                    B                    F#/B                    B

hey Lau - ra; I know \_\_\_\_\_ she'd want it that way. Hey Lau - ra.

G#m7                    F#/G#                    G#m7                    C#m7                    E/F#                    B                    F#/B                    B

hey Lau - ra; I know \_\_\_\_\_ you want it that way. Hey Lau - ra.

# THIS I PROMISE YOU

Words and Music by  
RICHARD MARX

**Slowly**

When the vi-sions a-round you bring tears to your eyes.  
I've loved you for-ev-er in life-times be-

and all that sur-rounds you  
And I prom-ise you, nev-er  
fore.

G(add2)

Asus

A

Em7

are se - crets and lies.  
will you hurt an - y - more.

I'll be your strength.  
I give you my word.

A7

D

A/C#

Bm7

I'll give you hope.  
give you my heart.

keep - ing your faith  
This is a bat - tle we've

The

gone.  
won.*1st time only*

Em7

Gm6

Asus

one you should call  
And with this vow.

was stand - ing here all  
for - ev - er has now

a - long.  
be - gun.

Asus

A

D

A

—  
—  
And I will take  
Just close your eyes  
*Instrumental*  
—  
—  
you in my arms  
each lov - ing day  
and



  
 through, this I prom - ise you. \_\_\_\_\_ This I prom -

1

D

xxo

ise you.

2

D

xxo

ise you.

A musical score for a solo instrument and piano. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a vocal line with lyrics: "O - ver and o - ver I fall... (o - ver and o - ver I fall.) when I hear you call." Above the vocal line are two guitar chord diagrams: Em7 on the left and A on the right. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It consists of a continuous eighth-note bass line.

I will take you in my arms and hold you right where you close your eyes each loving day and know this feeling won't go

**A**  
**E/B**  
**B**

- be - long. \_\_\_\_\_  
 - a - way. \_\_\_\_\_

'Til the day my life is through,  
 Ev - 'ry word I say is

A

ise you. Just true, this I prom - ise you.

B

Amaj9

ise you.

E

B

Ev - 'ry word I say is true, this I prom -

Amaj9

ise you.

E

Ooh, I prom - ise you.

A/E

E

A/E

E

rit.

# THREE TIMES A LADY

Words and M  
LIONEL

**Slowly**

A♭



4fr

Thanks for

A♭/G♭



Fm

C7♯5/E



times

that you've giv

- en me.

T

A♭



A♭/G♭



Fm



mem - ries

are all in my mind.

C7<sup>#</sup>/E                      A♭                      A♭/G♭

And now that we've come to the

Fm                      C7<sup>#</sup>/E                      A♭

end of our rain - bow, there's some - thing I

A♭/G♭                      Fm                      C7<sup>#</sup>/E

must say out loud: You're

A♭                      E♭/G                      G♭                      D♭/F

once, twice, three times a la - dy,

A♭                      E♭/G                      G♭                      D♭/F



and I love you. Yes you're o

*(The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords.)*



twice. three times a la - dy,

*(The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords.)*



and I love you.

*(The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords.)*



I love you.

*(The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords.)*

$D\flat/A\flat$  $D\flat/E\flat$  $A\flat$  $E\flat/A\flat$ 

part.

Measures 1-4: The vocal parts consist of two staves: a soprano-like part and a bass-like part. The soprano part has eighth-note patterns, and the bass part has quarter-note patterns. The guitar chords are indicated above the staff: D $\flat$ /A $\flat$  (4th fret), D $\flat$ /E $\flat$  (3rd fret), A $\flat$  (4th fret), and E $\flat$ /A $\flat$  (3rd fret).

 $D\flat/A\flat$  $A\flat$  $E\flat/A\flat$ 

Measures 5-8: The vocal parts continue with eighth-note patterns. The guitar chords are D $\flat$ /A $\flat$  (4th fret), A $\flat$  (4th fret), and E $\flat$ /A $\flat$  (3rd fret).

 $D\flat/A\flat$  $A\flat$  $E\flat/A\flat$ 

Ooh. ooh.

Measures 9-12: The vocal parts sing "Ooh." and "ooh." The guitar chords are D $\flat$ /A $\flat$  (4th fret), A $\flat$  (4th fret), and E $\flat$ /A $\flat$  (3rd fret). Measure 12 ends with a fermata over the bass staff.

 $D\flat/A\flat$  $A\flat$  $E\flat/A\flat$ 

oooh. oooh. oooh.

Measures 13-16: The vocal parts sing "oooh." The guitar chords are D $\flat$ /A $\flat$  (4th fret), A $\flat$  (4th fret), and E $\flat$ /A $\flat$  (3rd fret).

D $\flat$ /A $\flat$  4th

A $\flat$  4th

You're once,

E $\flat$ /G 3rd

G $\flat$

D $\flat$ /F 3rd

B $\flat$ m7 3rd

twice, three times a la - dy, and I

A $\flat$  4th

E $\flat$  3rd

E $\flat$ /D $\flat$  3rd

E $\flat$ /C 3rd

love you, I love ... rall.

E $\flat$ /B $\flat$  6th

A $\flat$  4th

you. 8va-----

With pedal

F G Em F G Em

Flash back ... warm nights ... al - most left be - hind.

Suit - ease - of mem - o - ries - time af - ter. Some - times - you Af - ter - my

pic - ture me ... I'm walk - ing - too far a - head ... You're call - ing

pic - ture fades ... and dark - ness ... has turned to gray ... watch - ing - through

to win - me, ... I can't - hear - what you've - said. ... Then (1..3.) you Se - - say -

Em F G Em F G

go slow, I fall behind, from deep inside, The second The drum beats.

un-winds, If you're lost, you can look and you will find me.

time after time, If you fall, I will catch you; I'll be.

wait ing, time after time, If you're lost (Instrumental).

G Am F G

— you can look — and you will find me, — time af - ter time. —

C G Am

If you fall, — I will catch you; I'll be wait - ing. —

F G To Coda ⊕ 1 C 2 C D.S. al Coda

time af - ter time. — (End instrumental)

CODA C F G C

Repeat and Fade

Time af - ter time.

p

(I've Had)  
**THE TIME OF MY LIFE**  
from DIRTY DANCING

Words and Music by FRANKE PRE  
JOHN DeNICOLA and DONALD MARKO

Moderately



*Male:* Now I've had the time of my life. No.

*mf*



nev - er felt like this be - fore. Yes, I swear it's the truth. and

This block contains the musical score for the first section of the song. It features two staves: a treble clef staff for the vocal and a bass clef staff for the piano/bass. The vocal part starts with a single note followed by a sustained note. The piano/bass part includes a dynamic marking 'mf' and several chords. Chord diagrams are provided above the staff for E major, C#m, and D major.



owe it all to you.

*Female:* 'Cause I've had the time of my life. and I

This block contains the musical score for the second section of the song. It features two staves: a treble clef staff for the vocal and a bass clef staff for the piano/bass. The vocal part continues with eighth-note patterns. The piano/bass part includes sustained notes and chords. Chord diagrams are provided above the staff for E major, C#m, and D major.

D/E

E

just let it go; — don't be a - fraid to lose con - trol. —

D/E



3

*Female:* Yes. I know what's on ... your mind when you say stay with me to-

3

E

A

night. — *Male:* Stay — with me. Just re - mem - ber, you're the

G

A

one thing — *Female:* I can't get e - nough of. *Male:* So I'll tell you

some - thing: — Both: this could be love. Be - cause I've —  
 had the time of my life. — No, I nev - er felt this way  
 fore. door Yes, I swear it's the truth. — and I  
 owe it all to you. 'Cause

D/E



F#7sus



A/B



E



C#m



4th

D



E



C#m



4th

A musical score for piano and guitar. The piano part is in treble and bass staves, featuring eighth-note patterns and rests. The guitar part is in standard notation, showing chords: D (two dots), F#m7 (one dot, one cross), and A/B (cross, open). The score is set against a background of vertical grid lines.

N.C.

Male: No

Male: No

A musical score for 'I've Had the Time of My Life' from the movie 'Grease'. The score consists of two staves. The top staff shows a vocal line with lyrics 'I've had the time of my life.' and a piano line with chords B7, G7, D7, and C major. The bottom staff shows a bass line. The tempo is marked as 40.

I've

No. I

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic (f) and a common time signature. Measure 12 begins with a half note followed by a quarter note. Measure 13 shows a melodic line with eighth-note patterns. Measure 14 concludes with a half note followed by a quarter note.

never felt \_\_\_\_ this way before.

*Female:* Nev - er felt this way.

Yes, I swear this way.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a half note in the treble staff followed by eighth-note pairs. Measure 12 begins with a bass note in the bass staff, followed by eighth notes in the treble staff.

### **Repeat and Fade**

*Play and Fade*

F#m                    A/B                    Optional Ending

The musical score consists of two staves. The top staff is for piano (treble clef) and the bottom staff is for guitar (bass clef). The first ending starts in F#m, followed by a section in A/B, indicated by a key signature change and a circled 'x' over the A note. The second ending begins with a return to F#m. An optional ending is shown starting in A/B, with a circled 'x' over the B note, followed by a section in E major, indicated by a circled 'E'. The lyrics "owe it all to you" are repeated twice in each ending, followed by "'Cause". The piano part includes eighth-note chords and sixteenth-note patterns, while the guitar part provides harmonic support.

### **Optional Ending**

**Optional Ending**

F#m                    A/B                    E

owe it all to you.

E  
oo

owe it all to you.

D/E  
oo*Male:* I've been wait-ing for so long; now I'veE  
oo

fi - n'ly found some-one to stand by me.

*Female:* We saw theD/E  
oo

writ - ing on the wall as we felt this mag - i - cal fan - ta -

E

sy.

Both: Now will

D/E

pas - sion in our eyes

there's no way we could dis - guise

E

it se - cret

ly.

So we

D/E

take each oth - er's hand

cause we seem to un - der - stand

the ur - gen

cy. Male: Just re - mem - ber, Female: you're the  
G A  
 one thing Male: I can't get e - nough of. Female: So I'll tell you  
Bsus B E  
 some - thing: Both: this could be love. Be - cause I've had  
C#m D  
 the time of my life. No, I nev - er felt ... this way be -

E                            C#m                            D                            A/B

fore. Yes, I swear it's the truth, and I owe it all to you.

E                            D/E

*Male:* Hey, ba - by.

E                            D/E

*Female:* With my bod - y and soul, I want you

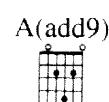
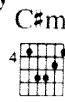
more than you'll ev - er know.

*Male:* So we'

# TO BE WITH YOU

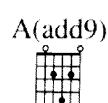
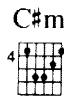
Words and Music by ERIC MARTIN  
and DAVID GRAHAM

Moderately



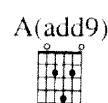
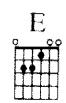
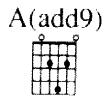
Hold on, lit - tle girl.  
Build up your con - fi - dence so you can be on top for once.

*mf*



Stand up, lit - tle girl.  
Wake up. Who cares a - bout

A bro - ken heart can't be that bad. When  
lit - tle boys that talk too much? I've



it's through, it's through.  
seen it all go down.

Fate will twist the both of you. So  
The game of love was all rained out. So



A(add9)



C♯m



Why be a - lone - when we can be to-geth - er, ba - by?

G



You can make my life worth - while.

I can make you start to

E



A



B



E



smile.

A



B



E



A                    B                    C♯m

E                    A                    B                    E

When

A(add9)            E                    A                    E

it's through, — it's through.. And fate will twist \_ the both\_ of you. So

D                    B

come on, ba - by, come on o - ver. Let me be\_ the one\_ to show\_ you.

rit.



I'm the one who wants to be with you.

Deep in - side I hope you'll

*a tempo*



feel it, too.

Wait - ed on a line \_\_\_\_\_ of



greens and blues

just to be the next to



be with you.

I'm the one who wants to

B

E

A

be with you.

Deep in - side I hope you'll

B

E

A

feel it, too.

Wait - ed on a line of

B

C♯m

E

A

B

E

greens and blues

just to be the next to be with you,

just to be the next to

be with you.

Ooh.

rall.

8

# TOTAL ECLIPSE OF THE HEART

Words and Music by  
JIM STEINMAN

Turn a - round  
Turn a - round  
(part)  
(Instrumental/Verses 3)

Eve - ry now and then I get a

lit - tle bit lone - ly and you're ne - ver com - ing round  
lit - tle bit rest - less and I dream of some - thing wild

Bbm

Turn a - round  
Turn a - round

Eve - ry now and then I get a

Ab



lit - tle bit tired ——— of lis - ten - ing to the sound of my tears.  
 lit - tle bit help - less and I'm ly - ing like a child in your arms.

D<sub>b</sub>

Turn a - round ——— Eve - ry now and then I get a  
 Turn a - round ——— Eve - ry now and then I get a

B



lit - tle bit ner - vous that the best of all the years have gone by.  
 lit - tle bit an - gry and I know I've got to get out and cry.

D<sub>b</sub>

Turn a - round ——— Eve - ry now and then I get a  
 Turn a - round ——— Eve - ry now and then I get a

**B**

lit - tle bit ter - ri - fied and then I see the look in your eyes.  
lit - tle bit ter - ri - fied but then I see the look in your eyes.

**E**

Turn a - round — Bright — eyes Eve - ry now and then I fall a -

**E**

part

Turn a - round — bright — eyes Eve - ry now and then I fall a -

**A9**

part

Turn a - round — Bright — eyes Eve - ry now and then I fall a -

MIDDLE 4

**Ab**                    **Fm**                    **D<sub>b</sub>**                    **E<sub>b</sub>7**

part and I need you now to-night; And I need you more than ev-

**Ab**                    **Fm**                    **D<sub>b</sub>**                    **E<sub>b</sub>7**

- er And if you on - ly hold me tight we'll be hold-ing on for -

**Ab**                    **Fm**                    **D<sub>b</sub>**                    **E<sub>b</sub>7**

ev - er, And we'll on - ly be ma - king it right 'cause we'll ne - ver be wrong to

**D<sub>b</sub>/F**                    **E<sub>b</sub>/G**

geth - er we can take it to the end of the line. Your

Fm

Bb

love is like a sha - dow on me all of the time.

2  
4

Ab

Eb/G

I don't know what to do and I'm al - ways in the dark. — We're

Fm

Bb

liv - ing in a pow - der keg and giv - ing off sparks — I real - ly need you to-night.

Ab/C

Eb/Bb

Ab/C

Db

Eb7

For e - ver's gon-na start to-night —

For - e - ver's gon-na start to -

Ab/Eb



Fm



C

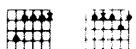


night

Once u - pon a time I was fal - ling in love But now I'm on - ly fal - ling a - part.

D<sub>b</sub>

Ab/C Bbm7

E<sub>b</sub>

There's no - thing I can do

A tot - al e - clipse\_\_ of the heart\_

Ab



Fm

D<sub>b</sub>E<sub>b</sub>7E<sub>b</sub>/G

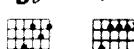
Ab



Fm



C

D<sub>b</sub> A<sub>b</sub>/C

Once up - on a time there was light in my life.

but now there's on - ly love in the dark.

Bbm



Eb7



Ab



Fm



To Coda



No - thing I can say a tot - al e - clipse\_ of the heart\_

D<sub>b</sub>

Eb7



Eb/G



Ab



D.S. al Coda

## CODA

D<sub>b</sub>

Eb7



Eb/G



Ab



## CHORUS

E

E/B



Repeat and Fade

Turn a-round Bright eyes.

## Verse 3:

Turn around

Every now and then I know you'll never be the boy you  
always wanted to be

Turn around.

But every now and then I know you'll always be the only boy  
who wanted me the way that I am

Turn around.

Every now and then I know there's no-one in the universe as  
magical and wonderous as you

Turn around.

Every now and then I know there's nothing any better there's  
nothing that I just wouldn't do

## Chorus:

Turn around bright eyes

Every now and then I fall apart

Turn around bright eyes

Every now and then I fall apart

## Middle:

And I need you now tonight, and I need you more than ever  
And if you'll only hold me tight we'll be holding on forever  
And we'll only be making it right cause we'll never be  
wrong together

We can take it to the end of the line.

Your love is like a shadow on me all the time

I don't know what to do and I'm always in the dark

We're living in a powder keg and giving off sparks

I really need you tonight, forever's gonna start tonight,  
forever's gonna start tonight

Once upon a time I was falling in love, but now I'm only  
falling apart

Nothing I can do, a total eclipse of the heart

Once upon a time there was light in my life, but now  
there's only love in the dark

Nothing I can say, a total eclipse of the heart

A total eclipse of the heart

Turn around bright eyes

Turn around bright eyes

Turn around

# UN-BREAK MY HEART

Words and Music by  
DIANE WARREN

**Slowly**

Piano chords: F# (mf), Bm, Em7, A, F#7.

Piano chords: G, A/G, F#7.

Piano chords: Bm, Em7, A.

Don't leave me in \_\_\_ all this pain.  
Take back that sad \_\_\_ word, "good - bye."

Don't leave me out \_\_\_ in the rain.  
Bring back the joy \_\_\_ to my life.

Piano chords: Bm, Em7, A.

Bm Em7 A F#7

Come back and bring back my smile. Come and take these tears away.  
 Don't leave me here with these tears. Come and kiss this pain away.

Bm Em7 A

need your arms to hold me now. Nights are so unkind.  
 can't forget the day you left. Time is so unkind,

Bm Em7 A A7

Bring back those nights when I held you beside me.  
 and life is so cruel without you here beside me. Unbreak my heart.

Dm Gm7 C A7

Say you'll love me again. Undo this hurt.

Dm Gm7 C A7

you caused when you walked out the door and walked out of my life.  
Un - cry these tears

Dm                      Gm7                      To Coda C                      A7

I cried so many nights.  
Un-break my heart.

1

A7

F♯7

2

D♯

(#): | 2 | 4 |

(#): | 2 | 4 |

The sheet music features a treble clef, a key signature of one sharp, and a common time signature. The first measure starts with a Bm chord (x B, G, D) indicated by a 'Bm' above the staff and a guitar chord diagram below it. The lyrics 'Don't leave me in' are followed by a vertical bar line. The second measure starts with an Em7 chord (o E, B, G, D) indicated by an 'Em7' above the staff and a guitar chord diagram below it. The lyrics 'all this pain.' are followed by a vertical bar line. The third measure starts with an A chord (x A, E, C#) indicated by an 'A' above the staff and a guitar chord diagram below it. The lyrics 'Don't leave me out' are followed by a vertical bar line. The fourth measure continues with the A chord, and the lyrics 'in the rain.' are completed.

Bm                    Em7                    A

D.S. al Coda

Bring back those nights when I held you beside me. Un-break my heart.

C                    A7                    Dm                    Gm7

Come back and say you love me.  
Un-break my heart, sweet darling.

C                    A7                    Dm                    Gm7

With out you, I just can't go on.

C                    A7                    Dm                    Gm7                    C                    A7

Dm                    Gm7                    C                    A7                    Optional Ending  
Repeat and Fade                    Dm

Optional Ending  
Repeat and Fade

# UNCHAINED MELODY

from the Motion Picture UNCHAINED

Lyric by HY ZARET  
Music by ALEX NORTH

Moderately slow

The musical score consists of four staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'mp'. The second staff is for the vocal part, with lyrics and corresponding chords above the notes: G, Em, Cmaj7, D7, G, Em, D, and D7. The third staff is for the bass part, also in common time. The bottom staff is for the guitar, showing chords G, Em, Cmaj7, D7, G, Em, D, and D7. The lyrics for the first section are: "Oh, my love, my darling, I've hun - gered for your touch a long, lone - ly time." The lyrics for the second section are: "Time goes by so slow - ly and time can do so". The score is set against a background of vertical bar lines and horizontal measures.

G Em Bm D D7

much. are you still mine? I  
poco rall.

G D6/F# Em7 Gmaj7/D

need your love, I need your love, God  
a tempo

Am/C D7 G

speed your love to me!  
poco rall.  
a tempo

C D C

Lone - ly riv - ers flow \_\_\_\_\_ to the sea.  
Lone - ly moun - tains gaze \_\_\_\_\_ at the stars.  
poco accel.  
R.H. L.H. 3  
R.H. L.H. 3

B<sub>b</sub>

C

D

sea. stars, to wait - the ing o - pen the arms \_\_\_\_\_ of the dawn \_\_\_\_\_ of the of the the

R.H. L.H.

G

C

sea. day. Lone - ly a - riv - ers All lone, I

D

sigh, gaze "Wait for me, wait for me!" stars,

R.H. L.H.

B<sub>b</sub>

R.H. L.H.

C

D

G

I'll be dream - ing com - ing of my love home. wait for far a - way, me!

R.H. L.H.

## Tempo I

G Em Cmaj7

Oh. my love, my dar - ling, I've

p

D7 G Em

hun - gered for your touch a long, lone - ly

D D7 G Em

time. Time goes by so

Cmaj7 D7 G Em

slow - ly and time can do so much, are you still



# WE BELONG

Words and Music by DAVID ERIC LOWDEN  
and DANIEL NAVARRO

Moderately

F5

B<sub>b</sub>sus2

Man - y times I tried — to tell — you; man - y times I've cried —  
May - be it's a sign — of weak - ness when I don't know what —

*mp*

*With pedal*

This section of the sheet music features two staves. The top staff is for a voice, starting with a treble clef, a key signature of one flat, and common time. It includes lyrics with some slurs and rests. The bottom staff is for a piano, indicated by a bass clef and a key signature of one flat. The piano part consists of sustained notes across the measures. A dynamic marking 'mp' (mezzo-forte) is placed above the piano staff. A 'With pedal' instruction is at the bottom of the piano staff.

F5

— a - lone. — Al - ways I'm sur - prised — how well — you to  
— to say. — May - be I just would - n't know what to

This section continues the musical style from the first. It has two staves: a voice part and a piano part. The voice part starts with a short melodic line followed by lyrics. The piano part provides harmonic support with sustained notes. The vocal line continues with more lyrics, maintaining the established musical pattern.

B<sub>b</sub>sus2

G5

cut my feel - ings to — the bone. — Don't wan - na leave —  
do with my strength an - y - way. — Have we be - come —

This final section of the score concludes the piece. It uses the same two-staff format. The piano part continues with sustained notes. The lyrics describe emotional states and relationships, fitting the title 'WE BELONG'.

F/A

Bb5

— you, real - ly;  
— a hab - it?

I've in - vest - ed too \_\_\_\_ much time  
Do we \_\_\_\_ dis - tort \_\_\_\_ the facts? \_\_\_\_

G5

C5

to give — you up — that eas - y  
Now there's no look - ing for - ward,

to the doubts that com -  
now — there's no turn -

cresc.

F

Bb

- pli - cate — your mind. } We be - long to the light, we be - long to the  
- ing back — when you say: } We be - long to the light, we be - long to the

f

C5

F

thun - der.

We be - long to the sound of the

3

3

3

3



words we've both fall - en un - der. What -



ev - er we de - ny or em - brace, for worse or for bet - ter,



we \_\_\_\_\_ be - long, we be - long, we be - long to -



1	2
---	---

geth

er.

N.C.

F

F5  
xxx

Close your eyes and try \_\_\_\_ to sleep \_\_\_\_ now.

mp

3

Bb sus2  
xF5  
xxx

Close your eyes and try \_\_\_\_ to dream.

Clear your mind and do \_\_\_\_

Bb sus2  
x

\_\_\_\_ your best \_\_\_\_ to try \_\_\_\_ and wash \_\_\_\_ the pal - ette clean. \_\_\_\_

8

G5  
xxx 35

F

F/A  
x 35

We can't be - gin - to know it, how much we real -

Bb5  
xxxG5  
xxx 36

- ly care. I hear your voice in - side me;

C5  
xxx 36

F

I see your face ev - ry - where Still you say:) We be - long to the

cresc.

f

Bb

C5  
xxx 37

light, we be - long to the thun - der. We be -

long to the sound of the words we've both fall - en un - der.  
 What - ev - er we de - ny or em - brace, for worse or for  
 bet - ter, we be - long, we be -  
 long, we be - long to - geth - er.

**Repeat and Fade**      **Optional Ending**  
**F5**

# WOMAN

Words and Music by  
JOHN LENNON

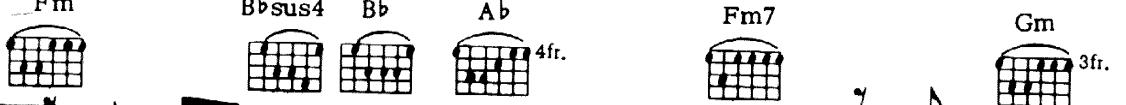
Moderately slow

The musical score consists of six staves of music. The top two staves are for piano (treble and bass clef) and feature dynamic markings like *mf*. The bottom four staves are for voice and guitar. Chords are indicated above the guitar staves: *E♭*, *Fm7*, *E♭/G*, *Fm7*, *E♭*, *Cm*; *Fm*, *B♭sus4*, *B♭*, *A♭*, *Fm7*, *Gm*, *B♭sus4*, *B♭*; *E♭*, *Fm7*, *E♭/G*, *Fm7*, *E♭*, *Cm*. The lyrics are as follows:

Wom-an, I can hard-ly ex-press my mixed e - mo-tions at my  
Wom-an, I know you un - der-stand the lit - tle child in-

thought-less-ness. Af - ter all, I'm for - ev-er in your debt. And  
side the man. Please re-mem - ber, my life is in your hands.. And

wom-an, I will try to ex - press my in - ner feel-ings and  
wom-an, hold me close to your heart. How - ev - er dis-tant, don't

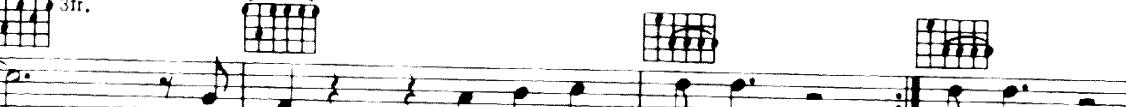
Fm B<sub>b</sub>sus4 B<sub>b</sub> A<sub>b</sub> Fm7 Gm  

 thank - ful - ness for show - ing me it the mean - ing of suc -  
 keep us a - part.. Af - ter all, it is writ - ten in the

B<sub>b</sub>sus4 B<sub>b</sub> E<sub>b</sub>maj9  

 cess. stars. Ooh,

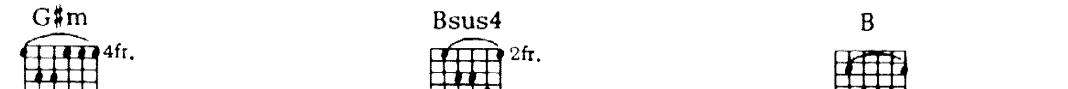
Cm7 Fm7 B<sub>b</sub>6 E<sub>b</sub>maj9  

 well, well. Doo doo doo doo doo. Ooh,

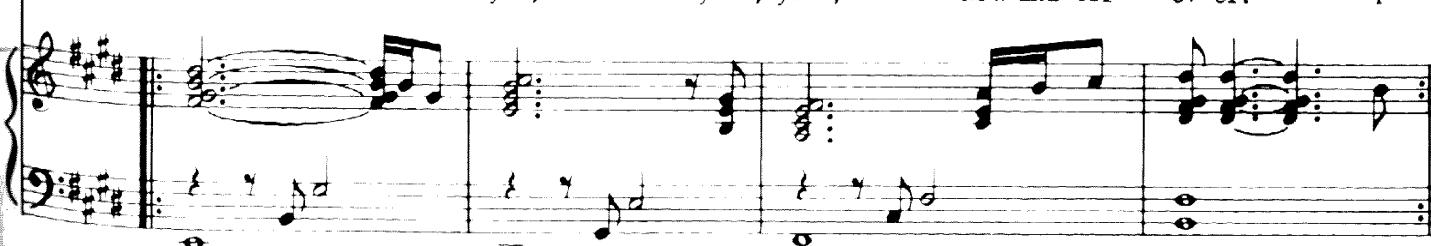
Cm7 Fm7 1. B<sub>b</sub>6 2. B<sub>b</sub>6  

 well, well. Doo doo doo doo doo. doo doo.

E                    F#m7                    E/G\$                    F#m7  
  
 Wom-an, please let me ex - plain.\_

E                    C#m 4fr.                    F#m                    Bsus4 2 fr.                    B                    A 0                    F#m7  
  
 I nev-er meant to cause you sor-row or pain.\_ So let me tell you a -

G#m 4fr.                    Bsus4 2fr.                    B  
  
 gain and a - gain and a - gain: \_\_\_\_\_ I

*Repeat and fade*  
 Emaj9                    C#m7 4fr.                    F#m7                    B6  
  
 love \_\_\_\_\_ you, yeah, yeah, now and for - ev-er. I



# WONDERFUL TONIGHT

Words and Music by  
ERIC CLAPTON

Moderately

Sheet music for 'Wonderful Tonight' featuring a treble clef and bass clef staff. The key signature is A major (no sharps or flats). The tempo is moderately. The first section ends with a repeat sign.

Sheet music for 'Wonderful Tonight' continuing from the first section. The lyrics are:

It's late in the evening;  
We go to a party,  
It's time to go home now,

Sheet music for 'Wonderful Tonight' continuing from the second section. The lyrics are:

she's won-d'ring what clothes - to wear.  
and ev - 'ry - one turns - to see -  
and I've got an ach - ing head. -

She puts on her make -  
this beau - ti - ful la -  
So I give her the car -

D/F# C D

- up  
dy  
keys.  
and brush - es her long blonde hair.  
is walk - ing a round with me.  
and she helps me to bed.

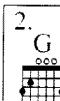
C D G D/F#

And then she asks me.  
And then she asks me.  
And then I tell her,  
"Do I look all right?"  
"Do you feel all right?"  
as I turn out the light.

Em C D To Coda ⊕

And I say, "Yes." you look won - der - ful to - night.  
And I say, "Yes." I feel won - der - ful to - night.  
I say, "My dar - ling." you are won - der - ful to - night.

G D/F# C



I feel



won - der - ful — be - cause I see — the love — light in — your



eyes.

Then the won - der

of it all —

is that you



just don't \_ re - al - ize — how much — I love — you.

D/F# C D

D.S. al Coda

**CODA**

G D/F# Em D C

— Oh, my dar-ling, you are

won - der - ful to night."

rit.

# YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON  
and BRUCE FISHER

Moderately slow, expressively

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The key signature is A♭ major (three flats). The time signature is 4/4.

**Piano Chords:**

- Ab (1fr)
- Ab/Gb (xx 4fr)
- Fm7
- D♭
- Ab
- Ab/Gb
- Fm7
- D♭
- Ab(add2) (xx 4fr)
- Ab (xx 4fr)
- Abmaj7 (xx 4fr)
- Ab7 (xx 4fr)
- D♭maj7 (xx)
- G♭9 (xx 3fr)
- Ab (4fr)
- Ab7 (4fr)
- Ab Abmaj7 Ab7 (xx 4fr)
- D♭maj7 (xx)

**Guitar Chords:**

- Ab
- Ab/Gb
- Fm7
- D♭
- Ab
- Ab/Gb
- Fm7
- D♭
- Ab(add2)
- Ab
- Abmaj7
- Ab7
- D♭maj7
- G♭9
- Ab
- Ab7
- Ab Abmaj7 Ab7
- D♭maj7

**Performance Instructions:**

- p (piano dynamic)
- 8vb (8th note bass)
- loco (locally)
- me. (measure)
- You are so \_\_\_\_\_ beau ti - ful \_\_\_\_\_ to me. You are so \_\_\_\_\_ beau ti - ful \_\_\_\_\_

G<sub>b</sub>9  3tr  
 A<sub>b</sub>  3tr  
 A<sub>b</sub> maj7   
 to me. Can't you

E<sub>b</sub>m  3tr  
 A<sub>b</sub>7  4tr  
 D<sub>b</sub> maj7   
 C7   
 C+   
 C7   
 see? You're ev'-ry - thing I hope for.

8vb loco 8vb loco 8vb loco

I Fm   
 Fm(maj7)   
 Fm7   
 B<sub>b</sub>9   
 you're ev'-ry - thing I need.

8vb loco

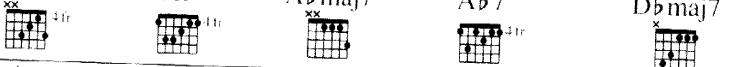
A<sub>b</sub>  3tr  
 A<sub>b</sub> maj7   
 A<sub>b</sub>7 D<sub>b</sub> maj7   
 G<sub>b</sub>9  3tr  
 A<sub>b</sub>  3tr  
 A<sub>b</sub> maj7   
 You are so beau-ti - ful to me.

A♭7      A♭      A♭maj7      A♭7      2  

  
 You are so \_\_\_\_\_ ev - ry - - thing I need.  
 rit.  
 8vb      loco  
**Freely**  
 B♭13#11  




**Tempo I**

A♭(add2)      A♭      A♭maj7      A♭7      D♭maj7      G♭9  

  
 You are so beau - ti - ful \_\_\_\_\_ to  
  
 A♭      A♭maj7      A♭7      D♭maj9      G♭9      A♭  

  
 \_\_\_\_\_ me.



# YOU ARE THE SUNSHINE OF MY LIFE

Words and Music by  
STEVIE WONDER

Moderately, with feeling




You are the sun - shine of my life,



that's why I'll al - ways { be } stay a - round.



You are the ap -

F6 Em7 G $\flat$ /B $\flat$

- ple of my eye.

Dm7 Dm/G C

For - ev - er you'll stay in my heart.

Dm7 G13 $\flat$ 9 C F6 F/G

{ I feel like this is the be -  
 You must have known that I was

Cmaj7 F9 E/G Cmaj7

gin - ning, though I've loved you  
 lone ly, be - cause you came

F                    F/G                    E7/B                    Em                    E+                    E

for a mil - lion years.  
to my res - cue.

A                    D                    E                    Am

And if I thought our love was end - ing,  
And I know that this must be heavy - en;

D7

I'd find my - self drown - ing in my own of  
how could so much love be in - side of

G7                    1.2                    (2nd time)                    Optional Ending                    Cmaj7

tears, Whoa, whoa.,  
you? Whoa.







I learned how to laugh, and I learned how to cry. Well, I



learned how to love, e - ven learned how to lie. You'd



think I could learn how to tell you good - bye,



'cause you don't bring me flow - ers an - y - more.

D7sus

D7

C/G

C6/G

Piano part: Measures 1-4 show a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords indicated above the staff are D7sus, D7, C/G, and C6/G.

Guitar part: Measures 1-4 show chords being played. Chords indicated above the staff are D7sus, D7, C/G, and C6/G.

G7sus

G7

C

Em7

Well, you'd think I could learn how to

rit.

Piano part: Measures 5-8 show a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords indicated above the staff are G7sus, G7, C, and Em7.

Guitar part: Measures 5-8 show chords being played. Chords indicated above the staff are G7sus, G7, C, and Em7.

Am

Ab

Bb/Ab

C/G

G7sus

G7

tell you good - bye, 'cause you don't bring me flow - ers an - y -

mp a tempo

Piano part: Measures 9-12 show a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords indicated above the staff are Am, Ab, Bb/Ab, C/G, G7sus, and G7.

Guitar part: Measures 9-12 show chords being played. Chords indicated above the staff are Am, Ab, Bb/Ab, C/G, G7sus, and G7.

C

Cmaj7

C6

C/G

C

more.

rit.

Piano part: Measures 13-16 show a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords indicated above the staff are C, Cmaj7, C6, C/G, and C.

Guitar part: Measures 13-16 show chords being played. Chords indicated above the staff are C, Cmaj7, C6, C/G, and C.

# YOUR SONG

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

**Slow, but with a beat**

E♭

A♭maj7

B♭/D

Gm

It's a lit - tle bit fun - ny, \_\_\_\_\_  
If I was a sculp - tor, \_\_\_\_\_

this feel - ing in - side; \_\_\_\_\_  
but then \_ a-gain, no, \_\_\_\_\_ or a

Cm

Cm/B♭

Cm/A

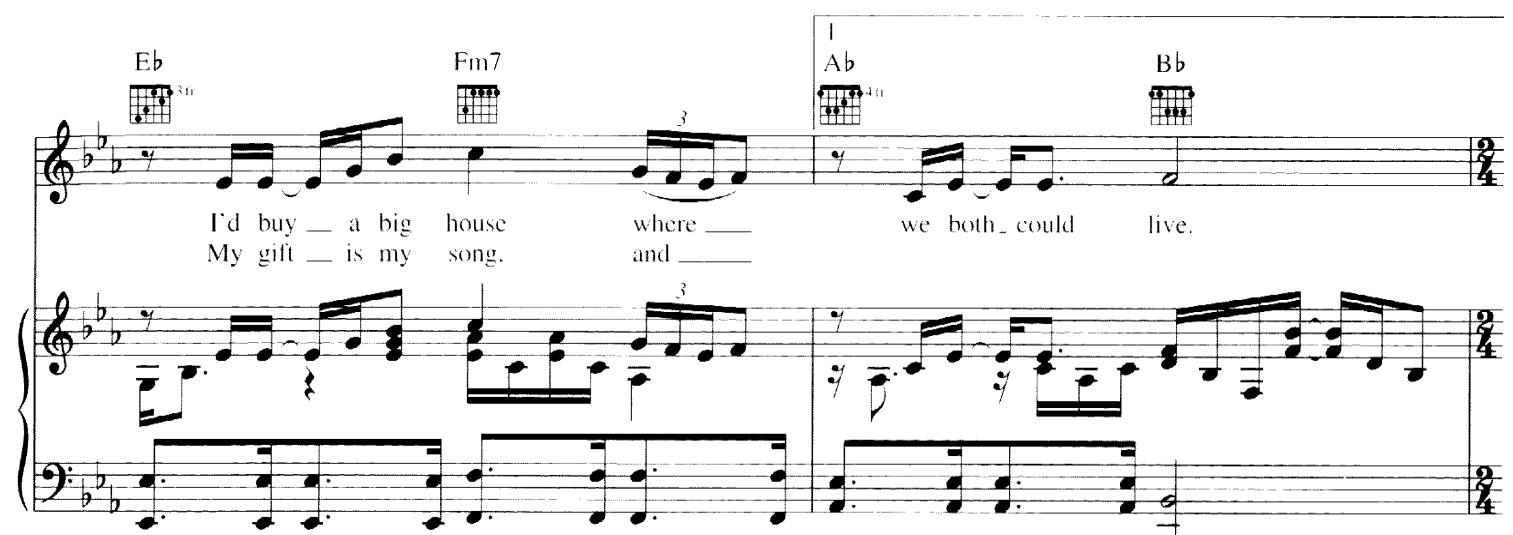
A♭7

I'm not one of those who can  
man who makes po - - tions in a

eas - i - ly trav - el - in' hide, \_\_\_\_\_  
show, \_\_\_\_\_ I

E<sub>b</sub>/B<sub>b</sub>                      B<sub>b</sub>                      G/B                      Cm  


Don't have much mon - ey, \_\_\_\_\_ but, boy, if I did.  
 know it's not much but it's the best I can do.

E<sub>b</sub>                      Fm7                      I  
 A<sub>b</sub>                      B<sub>b</sub>  


I'd buy a big house where we both could live.  
 My gift is my song, and

B<sub>b</sub>sus                      B<sub>b</sub>                      2  
 A<sub>b</sub>                      Eb  


this one's for you.

A<sub>b</sub>/E<sub>b</sub>                      E<sub>b</sub>                      B<sub>b</sub>/D                      Cm  


And you can tell ev -'ry - bod - y

Fm7                      A♭                      B♭/D                      Cm  
  
 this — is your song. — It may — be quite — simple, but —

Em7                      A♭                      Cm                      Cm/B♭  
  
 — now that it's done, — I hope you don't mind. — I hope you don't mind —

Cm/A                      A♭6                      E♭/G                      A♭6  
  
 — that I put — down in — words how won — der — ful life is — while

rit.

A♭                      B♭                      B♭sus                      B♭  
  
 you're — in — the — world. —

*a tempo*

E♭

3tr

A♭maj7

B♭/D

Gm

I sat on the roof  
So ex-cuse me for get-ting,

and kicked off the moss; well, a  
but these things I do;

Cm

3tr

Cm/B♭

Cm/A

A♭7

4tr

few of the vers  
You see I've for-got-ten

es, well, they've  
if they're

got me quite  
green or they're

cross,  
blue.

E♭/B♭

6th

B♭

G/B

Cm

3

But the sun's been quite  
An - y - way, the  
kind thing is,

while I wrote this song;  
what I real - ly mean,

E♭

3tr

Fm7

3

1  
A♭

4tr

B♭

it's for peo-ple like  
yours are ... the sweet - est  
you that eyes

keep it turned on.

B<sub>b</sub> sus      B<sub>b</sub>

<sup>2</sup> A<sub>b</sub>      E<sub>b</sub>

I've ev - er seen. —

A<sub>b</sub>/E<sub>b</sub>      E<sub>b</sub>

<sup>xx</sup> str

B<sub>b</sub>/D

C<sub>m</sub>

xx str

And you — can tell ev - 'ry - bod - - - y

F<sub>m</sub>7      A<sub>b</sub>

<sup>xx</sup> str

B<sub>b</sub>/D

C<sub>m</sub>

xx str

this — is your song. —

It may — be quite — sim-ple, but —

E<sub>m</sub>7      A<sub>b</sub>

<sup>xx</sup> str

C<sub>m</sub>

C<sub>m</sub>/B<sub>b</sub>

— now that it's done. —

I hope you don't mind. — I hope you don't mind —

**Cm/A**  
**A♭6**  
**E♭/G**  
**A♭6**

— that I put down in words how won - der - ful life is while  
 rit.

  
**A♭**  
  
**B♭**  
  
**B♭sus**  
  
**B♭**

you're \_\_\_\_ in \_\_\_\_ the world. \_\_

*a tempo*

2

**A♭** *mf*

**E♭** *mf*

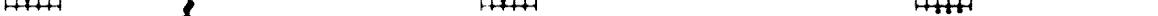
**A♭/E♭** *xx*

you're ... in ... the world.

*a tempo*

The image shows a musical score for two instruments: a six-string guitar and a four-string bass. The top staff is for the guitar, and the bottom staff is for the bass. The score consists of three measures. In the first measure, the guitar is shown with a chord diagram for B-flat/E-flat (Bb/Eb) and the bass plays a simple eighth-note pattern. In the second measure, the guitar is shown with a chord diagram for A-flat/E-flat (Aflat/Eflat) and the bass continues its eighth-note pattern. In the third measure, the guitar is shown with a chord diagram for E-flat (Eflat) and the bass begins a descending eighth-note scale. The music is in common time and uses a treble clef for the guitar and a bass clef for the bass.



D<sup>#</sup>m7 6 fr.                      C<sup>#</sup>m7 4 fr.                      B  

  
 no - ticed; you said — good - bye — too soon. —  
 Beards - ley prints I put down to ex - pe - ri - ence. — The


 7 fr.  
 6 fr.  
 4 fr.

Breez - in' through\_ the cli - en - tele,\_ spin-nig yar\_n - that were\_ so  
 big - bos-omed la - dy with the Dutch ac - cent\_ who tried to change my point\_ of



B

E

D#m7

lyr - i - cal, \_ view, *3*

her ad lib

I real - ly must\_ con - fess right here\_ the at -  
lines\_ were well re - hearsed, \_ but my

1.

**C<sup>#</sup>m7** 4 fr.      B      E 7 fr.

trac - tion was — pure - ly phys-i - cal...  
heart cried out — for —

**D<sup>#</sup>m7** 6 fr.      C<sup>#</sup>m7 4 fr.      B      2. E oo A o

you. You're in my heart; —

D o      A o      D o

— you're in — my soul. You'd be my breath — should I — grow

A o o      D o      A o      D o C<sup>#</sup>m7 4 fr.

old. You are my lov - er; you're my best friend. You're in my soul. —

A A<sup>7</sup> E 7 fr. D<sup>7</sup>m7 6 fr.

My love for you\_ is im - meas - ur - a - ble; my re -  
 You're an es - say in glam - our. Please par-don the gram-mar, but you're

C<sup>7</sup>m7 4 fr. B E 7 fr.

spect for you\_ im - mense. You're age - less, time - less,  
 ev - 'ry school - boy's dream. You're Cel - tic u - nit - ed,

D<sup>7</sup>m7 6 fr. C<sup>7</sup>m7 4 fr. B

lace and fine - ness; you're beau - ty and el - e - gance. You're a  
 but ba - by, I've de - cid - ed you're the best team I've ev - er seen. And

E 7 fr. D<sup>7</sup>m7 6 fr. C<sup>7</sup>m7 4 fr.

rhaps - o - dy, a com - e - dy; you're a sym - pho - ny and a play.  
 there have been. a man - y af - fairs and man - y times I've thought to

B

E 7 fr.

D<sup>#</sup>m7 6 fr.

— leave. You're ev - 'ry love\_ song ev - er writ - ten,\_ but hon - ey, what - turn a - round,'cause you're the warm -

C<sup>#</sup>m7 4 fr.

1. E o oo A o 2. E oo A o

— do you see in me? You're in my heart; — You're in my heart;

D o A o D o A o

— you're in my soul. You'd be my breath\_ should I grow old. You are my lov -

D o A o D o C<sup>#</sup>m7 4 fr. Bm7 A o

er; you're my best friend. You're in my soul.

# YOU'RE STILL THE ONE

Words and Music by SHANIA TWAIN  
and R.J. LANGE

**Slowly**

N.C.

Guitar capo I →  

Piano → E♭ 



(Spoken:) When I first saw you.  
*mf*

I saw love.



(Drums only)

G(add2) 

A♭(add2) 

D 

D/F# 

G(add2) 

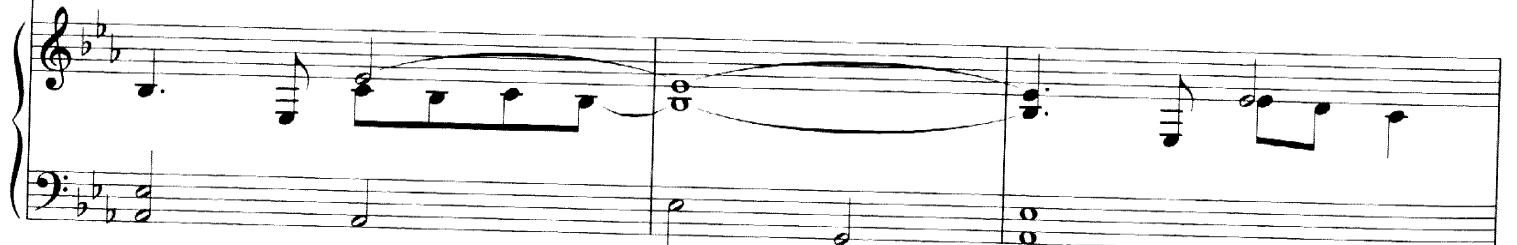
A♭(add2) 



And the first time you touched me,

I felt love.

And after all this time,



D   
E♭ 

D/F#   
E♭/G 

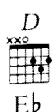
G   
A♭ 

A   
B♭ 



you're still the one I love.

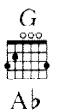




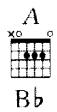
D

E<sub>b</sub>

D/F#

E<sub>b</sub>/G

G

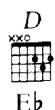
A<sub>b</sub>

A

B<sub>b</sub>

Looks like we made it.  
Ain't nothin' better,

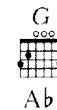
Look how far we've come, my baby.  
we beat the odds together.



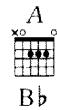
D

E<sub>b</sub>

D/F#

E<sub>b</sub>/G

G

A<sub>b</sub>

A

B<sub>b</sub>

We might-a took the long way.  
I'm glad we didn't listen.

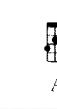
We knew we'd get there some day.  
Look at what we would be missing.



D

E<sub>b</sub>

D/F#

E<sub>b</sub>/G

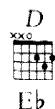
G

A<sub>b</sub>

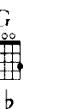
A

B<sub>b</sub>

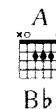
They said, "I bet they'll never make it." But just



D

E<sub>b</sub>

G

A<sub>b</sub>

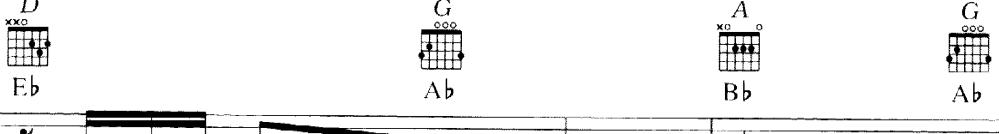
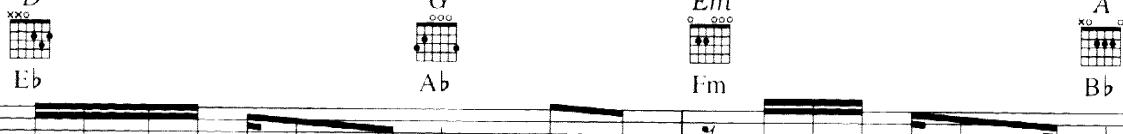
A

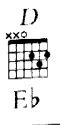
B<sub>b</sub>

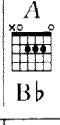
look at us holding on.

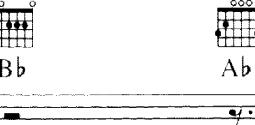
We're still together.

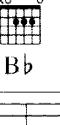

  
 - er, still go - ing — strong, — (You're still the one.)  
  

  
 — You're still the one I run — to, — the one that I be - long — to.  
  

  
 You're still the one I want — for life. (You're still the one.)  
  

  
 — You're still the one that I — love, — the on - ly one I dream — of.


 You're still the one I kiss — good — night.  

  
**To Coda** 

  
**2**  

 night. — You're still the one.  
  
**D.S. al Coda**  



 night.  

 I'm so glad we made it. Look how far we've come, my ba - by.

# YOU'RE THE FIRST, THE LAST, MY EVERYTHING

Moderately, with a beat

Words and Music by P. STERLING RADCLIFFE,  
TONY SEPE and BARRY WHITE

F



(Spoken:) We got it together, didn't we . . . nobody but you and me . . .  
we've got it together, babe . . .

*mf* Background for recitation (repeat as necessary)

No chord



The first, my \_\_\_\_\_ last, my \_\_\_\_\_ ev - 'ry - thing

*mf*



The musical score consists of three staves of music. The top staff features a treble clef, a key signature of one flat, and a time signature of common time. It includes a guitar chord diagram for 'G7' at the beginning of the first measure. The lyrics 'The First,' are written below the staff. The middle staff has a bass clef and a time signature of 2/4. It includes a guitar chord diagram for 'C7' at the beginning of the first measure. The lyrics 'The Last,— My Ev - 'ry - thing.' are written below the staff. The bottom staff continues the melody in common time. The lyrics '2nd Chorus:' appear above the staff.

## 2nd Chorus:

In you I find so many things,  
 A love so new only you could bring.  
 Can't you see if you . . . you make me feel this way,  
 You're like a fresh morning dew  
 Or a brand new day.

I see so many ways that I  
 Can love you till the day I die.  
 You're my reality,  
 Yet I'm lost in a dream.  
 You're The First, The Last, My Everything.